





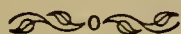


*ILLUSTRATED HAND-BOOKS OF ART.*

*EDITED BY EDWARD J. POYNTER, R.A.,*

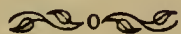
AND

*OTHER WRITERS ON ART.*



WATER-COLOUR PAINTING  
IN ENGLAND.

BY GILBERT R. REDGRAVE.



# ILLUSTRATED HAND-BOOKS OF ART HISTORY OF ALL AGES AND COUNTRIES.

*EDITED BY*

Sir E. J. POYNTER, P.R.A., Professor ROGER SMITH, F.R.I.B.A.

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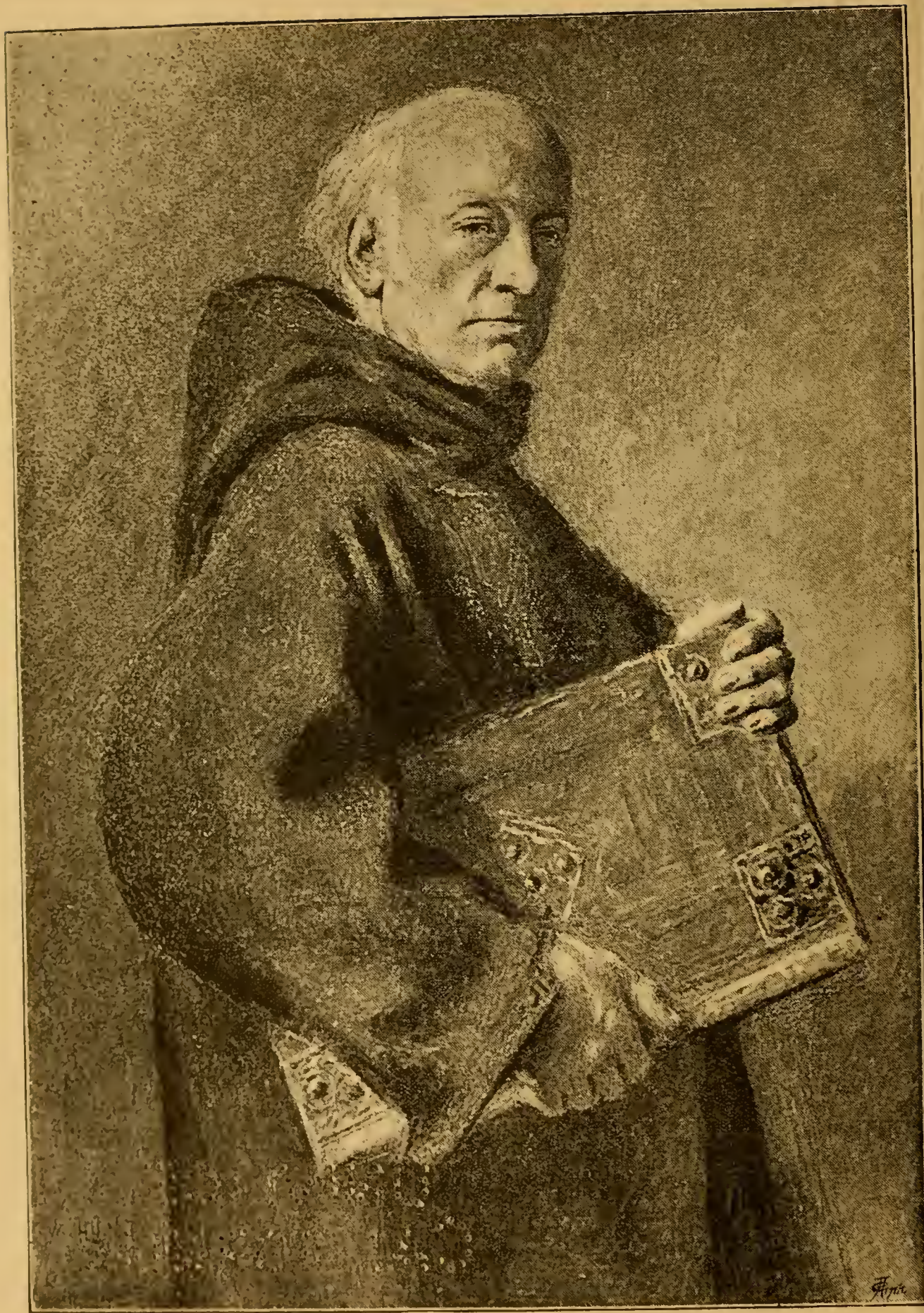
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## **WATER-COLOUR PAINTING IN ENGLAND.** By G. R.

REDGRAVE







THE MONK, BY WILLIAM II. HUNT.

*In the South Kensington Museum.*



ILLUSTRATED HANDBOOKS OF ART HISTORY

Edited by Sir E. J. POYNTER, F.R.A.; and Professor  
T. ROGER SMITH, F.R.I.B.A.

# A HISTORY OF WATER-COLOUR PAINTING IN ENGLAND

BY GILBERT R. REDGRAVE

*Author of "Lives of David Cox and Peter De Wint"*



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## P R E F A C E.

PERHAPS the earliest attempt to write the history of the English Water-Colour school will be found in the pages of the *Somerset House Gazette*, a weekly journal conducted by W. H. Pyne. The editor contributed a series of articles during the year 1822, which furnish authentic details concerning the lives of Barret, Nicholson, Glover and certain of the most eminent painters of that day, and the notices of the Exhibitions of the Old Water-Colour Society, doubtless penned by the same hand, are a storehouse of information for subsequent writers. When the author's father undertook, in 1857, to form an historical series of water-colour drawings and to prepare a catalogue of the artists' works, he was painfully surprised to find how slight were the materials extant, and how little was known concerning the painters of this country in the past. In his preface to the South Kensington Catalogue, he says of water-colour painting:—"Already the names of some of its first professors are being lost for want of record, and their works dispersed in folios and forgotten; yet these men are the founders of the art; out of their practice, however imperfect, arose the excellence and richness of the succeeding school; and



while at the present time such efforts are making and such expense is very properly incurred, to trace step by step the history of the revival of art in Italy, it is surely right to illustrate the labours of our own countrymen who have founded a new art, and to treasure up the incontestable proofs of its origin and progress." The appreciation of this our native art, has grown amazingly since the second decade of the present century, when the Old Water-Colour Society secured their new gallery in Pall Mall, and much has been written in recent times about the masters of the English school. It may seem to some, therefore, that but little need existed for a handbook, giving a few scant details of the history of water-colour painting in this country: the author has, however, deemed it advisable to bring together the facts already extant into a small compass, and to furnish the student with a concise account of the origin and progress of the art. The present work differs in some respects from others of the same character in that it is illustrated with reproductions from the drawings by eminent painters, selected from the National Collections at South Kensington, and in the Print Room of the British Museum. For permission to copy these works the author tenders his sincere thanks to the Lord President of the Council on Education and to the Trustees of the British Museum. It is always an important advantage in a work of this kind when the student can consult for himself the examples selected as illustrations, and every lover of water-colour painting can himself examine the admirable drawings in our public galleries.

For the general arrangement and subdivisions he has adopted,

the author is indebted to the "Introductory Notice" prefixed to the Catalogue of Water-Colour Paintings in the South Kensington Museum, prepared by his uncle, the late Mr. Samuel Redgrave; and from his *Dictionary of Artists of the English School* he has culled most of the details of the lives of the painters.

Since this work was in the press the author has had the advantage of consulting the admirable *History of the "Old Water-Colour" Society*, by Mr. J. L. Roget, to whom he is indebted for many important details respecting the founders of the English Water-Colour school. He has attempted in what follows to give a brief account of the art of water colour painting as practised in this country, to show how the different methods of working were gradually evolved, and to ascribe to those artists to whom we chiefly owe these altered and improved modes of working their due share of credit. He desires to lay no claim to originality, and his work will effect all that he anticipates for it if it saves the student the time and trouble involved in seeking from a number of sources the information here brought together into a form adapted for easy reference.

G. R. R.

MUSWELL HILL,  
October, 1891.

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A

# HISTORY OF WATER-COLOUR PAINTING IN ENGLAND.

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## INTRODUCTION.

### *The Various Descriptions of Water-Colour Painting.*

WATER-COLOUR painting has often been claimed as the most truly English of our national attainments in the fine arts, and few who have carefully examined the continental galleries will care to dispute the fact that this art as practised in our own country has, in the hands of a series of skilful exponents, achieved a position of individuality and commands a degree of success unrivalled by any of the foreign schools.

When we endeavour to trace the ancestry of the water-colour art of to-day and to show its descent from the times of the Elizabethan miniaturists, the “limmers,” of quaint Master Richard Haydocke,<sup>1</sup>—Nicholas Hilliard and his “schollers,” through the foreign artists in tempera of the Dutch school,—Ostade and his contemporaries, we encounter very serious difficulties. The Dutch masters produced, it is true,

<sup>1</sup> A Traete containing the Artes of curious Paintinge Carvinge and Buildinge by R. H., Oxford, 1598.

many works in transparent colour, previous to the period of the "stained" or "tinted" drawings which were the precursors of the earliest English water-colour paintings, but in the attempt to prove this mutual relationship we are beset by so many contradictions that we are compelled to abandon any theory of continuous tradition or descent. The origin of the modern practice of the art must undoubtedly be sought in the works of the topographer or antiquarian draughtsman of the last century, whose delicate and refined sketches in pencil or pen and ink, washed in with simple tints of Indian ink or sepia, were the true forerunners of the beautiful paintings in transparent colours, the veritable water-colour drawings of the present English school.

We propose in our introductory chapter to glance rather more in detail at each of these various methods of painting and at the results obtained by them, before passing on to the history of English water-colour painting, which for the purpose of discussion may be divided into three periods.

I. Early period, prior to 1780.

II. Middle period, from 1780 to the establishment of the Water-Colour Society in their new gallery at Pall Mall East.

III. The Later period, from the final removal of the Water-Colour Society to Pall Mall to the present time.

We are aware that these divisions are somewhat arbitrary, but they will be convenient for purposes of classification, and as the progress of the art was greatly influenced by the reconstruction of the Water-Colour Society on a sound and firm basis, we may well describe this event as an epoch in its history.

Most of the older writers on painting in this country distinguish between "oile-worke" and "distempour," and Haydocke,



who translated Lomazzo's treatise on painting in 1598, very concisely describes the varieties of the tempera painting in use in his day. He says :—"In Distempour the colours are ground with water and bound with glew, sise, or gummes of diverse sortes ; as gumme hederæ, dragagant, or Arabicke, which is held the best. The white of an egge is also used, as chapter the fourth teacheth ; and sometimes the yolke, as George Vasary prescribeth. Of Distemper I note three kindes : In Sise, used by our common painters upon cloath, walles, etc. In Washing, with gummed colours, but tempered very thinne and bodillesse, used in mappes, printed stories, etc. And in Limming, where the colours are likewise mixed with gummes, but laied with a thicke body and substance : wherein much arte and neatnesse is required. This was much used in former times in Church bookes (as is well knowne), as also in drawing by the life in small models, dealt in also of late yeares by some of our Country-men, as Shoote, Bettes, etc., but brought to the rare perfection we now see by the most ingenious, painefull and skilfull Master Nicholas Hilliard, and his well profiting scholler Isaacke Oliver ; whose farther commendations I referre to the curiositie of their workes."

We have thought it well to preface our remarks on water-colour painting with this somewhat lengthy extract because it sets forth the practice of the early masters, whose work must receive passing notice in a history of the art in this country. We have mention made here first of the common distemper-colour of the journeyman painter which was mixed with size and concerning which we need say nothing further ; this work is carried on unchanged to the present day, and except in various descriptions of scene painting, or as Haydocks terms it, painting upon "cloath," it scarcely requires notice among the

fine arts. Second, our author refers to "washing," used, he tells us, "in mappes, printed stories, etc." This was the true transparent water-colour as we understand the term at the present day, though in the sixteenth century this kind of tinting was not carried on by artists, but by those engaged in colouring wood-cuts and engravings in order to produce maps and picture books.

The third description of work, which Haydocke styles "limming," was the well known "tempera painting," probably the most ancient art in the world, as it flourished and was brought to great perfection in Egypt more than 4,000 years ago, and was used by the Etruscans and Romans for the purpose of mural decoration.

No other kind of painting was in fact known, if we are to rely upon the historian, until the brothers Van Eyck made use of oil as the vehicle or binding medium, and originated the comparatively modern process of oil painting; an art which according to Vasari was in his time rapidly displacing fresco in Italy. In tempera painting the pigments are purposely mixed with white or with some opaque substance to prevent the transmission of light from the ground, and the colours are "laied with a thicke body and substance," more in the manner of oil painting than in that of the transparent washes such as are employed by the modern water-colour painter. Familiar instances of the use of tempera on paper are furnished by the Raphael cartoons, now at the South Kensington Museum, while the well known series of *The Triumphs of Julius Caesar*, by Andrea Mantegna, preserved at Hampton Court, are executed on canvas in distemper colours.

We owe the practice of this art and its preservation through the dark ages to the missal-painters and illuminators

in whose hands tempera painting attained a very high degree of perfection. Some of the church books and illuminations of the fourteenth and fifteenth century are exquisite examples of this description of work, and Shute or Shoote and Bettes, mentioned by Haydocke, as also their more eminent successors, Hilliard and the two Olivers, all worked in distemper, or "body-colour," as it is sometimes termed. This school of miniaturists of Tudor and Stuart times raised portraiture or "limning in little" to the rank of a fine art, and in so far excelled the illuminators who preceded them, but to whom they were indebted for the entire *rationale* of their art. These painters employed a mixture of white almost as freely as did the earlier missal painters, like them also they made copious use of gold in the embroidered work and ornaments of their portraits. Thus in a portrait by Oliver, of Henry Prince of Wales, son of James II., the brocaded tunic of the prince is covered with gold enrichments, while opaque colours are used throughout, except for the flesh. Even the Olivers however showed signs of departing from the practice of the earlier masters of the school, and laid on large masses of colour in the draperies with transparent pigments, possibly on account of the greater freedom in handling thus attainable. Somewhat later, about the middle of the seventeenth century, many changes crept in, and the style of working was greatly modified.

A most instructive series of miniatures to the number of fifteen, contained in a pocket-book said to have belonged to Cooper, to whom they are attributed, though they would appear more probably to be the work of Flatman, have long been exhibited at the South Kensington Museum, and the author's relatives have thus described in the *Century of Painters* the mode



of working adopted by this artist. Owing to the unfinished state of several of the portraits a very accurate opinion can be formed on this point. All the works are executed on thin sheets of cardboard. "The outline was first suggestively sketched, and then the smooth surface of the card under the flesh was covered with a thin wash of opaque white, which, as he used it, must have been an excellent pigment, as it has not changed in any instance. Then with a brownish lake tint the features have been most delicately and beautifully drawn in, and the broad shades under the eyebrows, the nose, and the chin have been washed in flatly with the same tint. This seems to have completed the first sitting. In the next, the painter put in the local colour of the hair, washing in at the same time its points of relief or union with the background, in many cases adding a little white to his transparent colour to make the hue absorbent, and to give it a slight solidity. The shadows of the hair were then hatched in, and the features, and face, in succeeding sittings, hatched or stippled into roundness. Finally the colours of the dress were washed in in some cases transparently, in others with a slight admixture of white, and the shadows of the dress were given with the local colours of the shadows." Here we have a much more extensive use of transparent colours than was apparent in the works of Hilliard, and it is clear from the catalogue of Vanderdort that certain foreign artists, prior to the time of Charles I., worked wholly in pure water-colours, as we read of a "limned picture done upon the right light of the Emperor Rodolphus II. painted upon parchment *being transparent, to be seen on both sides* holding against the sky." This was the work of Frossley, the imperial court limner, and Rudolf II. reigned from 1576—1612.

A considerable school of water-colour painters flourished in Holland in the middle of the seventeenth century, prominent among whom was Adrian Ostade (1613-1671), whose works are well known in this country. Other artists of the Dutch school, slightly later in point of date, but still employing transparent colours with great skill, were Fyt (1625—1671), Du Sart (1655—1704) and Backhuysen (1631—1709), the last two exercised their profession until the early years of the eighteenth century. The method of working employed by Ostade can be easily discovered by a careful examination of his drawings. He seems to have sketched in his outlines with a reed pen, and then to have added broad tints of brown or grey to indicate the shadows and the effects of light and dark, much in the same way that the masters of the Dutch school obtained the *chiaroscuro* of their marvellous etchings. Many of the studies of Ostade go no further than this, but in course of time the hues of draperies and of landscape backgrounds were added, and the works bear to a great extent the character of finished drawings. The tints used are generally semi-opaque—that is to say the colours were probably mixed with more or less white, but the drawings of Ostade invariably retain strong evidences of having been originally studies in monochrome, worked up or rendered more attractive by subsequent tinting. Many of the artists of this school used the pen with great freedom and effect, especially in their landscapes, wherein the forms of the foliage are carefully defined in outline and made out with the prevalent grey shadow of the ground tint.

Though the above is a fair description of the general practice of the Dutch school of water-colour painters, from whom some have considered the methods of the earlier

English artists were derived, we must admit that towards the close of the century many modifications were apparent, and secondary tints of local colour took the place of the more delicate washes of Ostade, but the former plan of working over a grey ground still prevailed, and we find on the Continent but scant indications of the abandonment of this initiatory tinting process and the use of pure local colours which was the distinguishing feature of the practice of the English School.

While we are discussing the methods of water-colour painting in vogue on the Continent during the last century, we ought not to omit all reference to that description of tempera painting which prevailed extensively in Italy, France and Switzerland, and led to the production of many highly finished and important works, the so-called *guash* drawings, a very fine example of which is the scene in the gardens of a palace, probably painted by Blaremborg, which forms part of the Collection at the South Kensington Museum. The features of the royal personages are in this work most carefully finished, and the details are painted with the minute elaboration of a miniature.

The early water-colour drawings of the Dutch school may be studied with great advantage in the collection at the British Museum, where a splendid series of drawings of the seventeenth and eighteenth centuries has been brought together.



## CHAPTER I.

*Topographic Drawings—Paul Sandby, R.A.—William Alexander—John Webber, R.A.—Edward Dayes—Thomas Hearne.*

WE have seen in our introductory remarks that the art of miniature painting in tempera, which had flourished in England since the days of Queen Elizabeth, had been considerably modified as respects its practice by Cooper and his successors, while on the Continent, though some able artists at the close of the seventeenth century still worked in pure distemper, others employed semi-transparent colours on a ground-work of monochrome—this latter plan of working being especially favoured by the Dutch artists, of whom we have selected Ostade as the representative. A careful examination of the drawings by the earliest masters of the art of true water-colour painting as practised in England during the last century, has led those most competent to form an opinion to declare that our modern art of painting in water-colours grew out of neither of these methods, but was derived from the much humbler work of the topographer, from whose *technique* we shall now attempt to show that this art may be clearly and distinctly traced.

The interest that was aroused in this country in antiquarian researches about the middle of the last century, and the study of the remains of ancient architecture, gave abundant employ-

ment to skilful draughtsmen, whose practice was mainly confined to careful outline drawings of buildings and architectural features, with a rather mechanical system of indicating foliage and landscape details. To the outline was sometimes added a general scheme of light and shade in tints of Indian ink, grey, or sepia, the warmer colour being occasionally used in the foreground, and the cold and retiring tints being so employed as to give an approximate idea of the aerial perspective. In course of time simple washes of local colour were used in conjunction with a careful outline, which outline disappeared more or less completely as the work progressed, or was, in other examples, accentuated by the use of the reed-pen and made a prominent feature of the drawing. Each of these methods had its followers, and among the early masters of the English water-colour school we may readily distinguish the exponents of both systems of working. Among the foremost of those who practised this description of topographical drawing we may mention Paul Sandby, Webber, Dayes, and Hearne. William Alexander's Chinese drawings belong also to this period, and there are several other less known artists who worked about this time, and who deserve to rank among the founders of our English school of water-colour painting.

The topographer, from the very nature of what was expected of him, was a merely literal transcriber of nature. He had not to occupy himself with fanciful effects of storm and sunshine, or with the beauties due to the ever-changing play of light and shade. He could not venture upon composition, as the artist understands that license which enables him to vary and adapt the features of the landscape before him to suit the exigencies of the picture. He was often enough bound to remember the engraver who was to follow him, and who was virtually his master, in that the drawing was destined

to be interpreted by him into black and white. The engraver required a broad and massive rendering of the architecture, and would resent as an impertinence any attempt to introduce accidental shadows and effects.

The art of the topographer was therefore clearly a very restricted one as to its aims, and there were scant opportunities for the exercise of many of the higher qualities of the painter. The works of these early men often fail consequently to interest us as pictures, though we may admire the delicacy and fidelity of the draughtsmanship, and appreciate the evident patience and care bestowed upon them. There is a sombreness and a tone of subdued melancholy in the drawings of this date, which was heightened and intensified by the method in which they were mounted and the grey paper, ruled with numerous lines of tinted border, which surrounded them. The attractive white mount which in later times did so much to enhance the work of the water-colour painter was a comparatively recent acquisition and one of doubtful value, and though the exigencies of the crowded modern picture gallery have caused this feature of late years to give place to the more compact gold mount, we are bound to admit that, for the brilliant and high-toned drawings of recent times, the white mount was a useful corrective. Notwithstanding the lack of colour there is however a poetry and grandeur about the art of some of the earliest of our water-colour painters, notably in the works of Cozens, who was one of the first to reap the advantage of Italian travel, and in some directions also in those of Girtin, for which the more brilliant colouring of the modern school scarcely compensates.

It is not exactly an easy matter to trace step by step the stages by which the tinted sketch of the topographer became



the highly-coloured work of the water-colour painter ; an examination of the beautiful little drawing by T. Malton of the *Eleanor Cross at Waltham*, in the galleries at South Kensington, will give the student an admirable illustration of the delicacy with which the older men were capable of handling colour, and in this respect the works of Girtin in his younger days may be studied with advantage. Dayes, whose *Instructions for Drawing and Colouring Landscapes*, published in 1808, have been quoted as authoritative on the practice of water-colour painting at that time, was a topographical draughtsman, as also a miniature painter, and the contemporary of Sandby and Cozens, and he was doubtless familiar with their methods of working. He describes very minutely the mode of laying on the colours in the different parts of the drawing ; the shadows and middle tints he tells us should be made with Prussian blue and a brown Indian ink, the sky with "Prussian blue rather tender," the shades of the clouds with Prussian blue and Indian ink, and he advises working forward from the distance into the foreground, leaving out the blue in the advance, until the foreground is reached, which is to be worked with brown Indian ink only. Finally, the darker parts of the foreground are to be retouched with Vandyke brown. This would seem to accord in every respect with the method pursued by Cozens in his best period, and it was upon such a foundation as this that the true water-colour art of to-day was based. While we may instance Cozens as a genuine exponent of the older school, we must concede to him also the credit of being one of the first to shake himself free from the traditions of the topographers, and to exalt water-colour painting to the rank of a fine art.

An interesting feature of the period which marks the dawn





CHINESE CANAL AND BRIDGE. By WILLIAM ALEXANDER.

*In the Print Room, British Museum.*



of the improved practice of the art of water-colour painting, was the patronage afforded by distinguished amateurs to the artists of that date. William Alexander was selected to accompany Lord Macartney's embassy to China in 1792, and Cozens was sent to sketch in Italy for Mr. Beckford. Paul Sandby was high in the favour of George III., and John Smith travelled with the Earl of Warwick in Italy and acquired the cognomen of "Warwick" Smith.

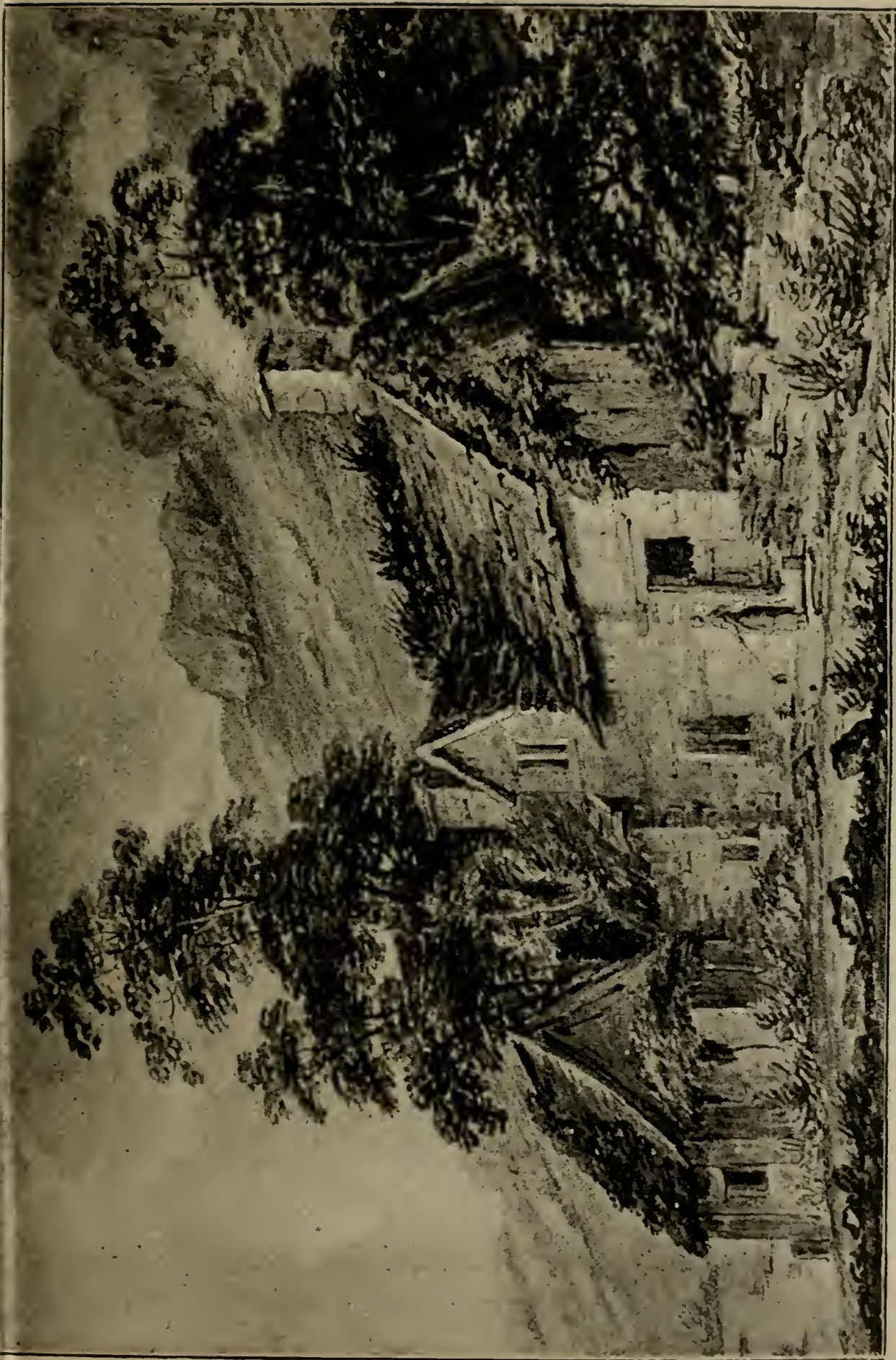
PAUL SANDBY, R.A., who was born at Nottingham in 1725, and lived on until 1809, has often been styled the "father of water-colour art," partly on account of his patriarchal age and partly because of the early period at which he practised; he belonged to the ranks of the topographers, and never freed himself entirely from the trammels of their art. He was also a skilful worker in the still earlier manner of tempera painting, and a good example of this phase of his art is to be seen at South Kensington—*An Ancient Beech Tree* (No. 383). Sandby was an original member of the Royal Academy, having been elected on its foundation in 1768, and he was a very constant contributor to the exhibitions. He was employed in his earlier life as a Government draughtsman, first in the Military Drawing Offices at the Tower, and subsequently on the survey. From this work he seems to have retired in 1752, when he came to reside at Windsor with his brother Thomas, the deputy ranger of the Great Park, also an artist of much skill. While here he secured the patronage of Sir Joseph Banks, and accompanied him to Wales. In 1768 he was appointed the chief drawing master at the Royal Military Academy, an office he retained for upwards of thirty years. He was in great request as a fashionable teacher of drawing, and was selected by George III. to instruct the royal children.



Sandby was the first English artist to practise in aqua-tint, and he published his Welsh sketches in this style of engraving. In 1780 he produced his engraved *Views in the Encampments in the Parks*, and gave evidence of the great perfection to which he had brought this art. Many of his best works are carefully finished with the pen, and his figures are well introduced and boldly drawn. In later life he seems to have been influenced for good by the art of Cozens, though he never entirely adopted the modern method of pure water-colour. Sandby was fond of the society of his brother artists, many of whom were among his warmest friends, and he was widely known and talked about in his day. His work however does not entitle him to high rank among the founders of the water-colour school. Many of his best drawings were executed in the vicinity of Windsor and Eton.

WILLIAM ALEXANDER was in his method of working also essentially a topographer, but he was no doubt a keen observer of nature, and his Chinese subjects are many of them skilfully painted with a nice feeling for local colour. Concerning the details of this artist's life we learn that he was the son of a coach-maker, and was educated at the Grammar School of Maidstone, in which town he was born in 1767. He came to London in 1782 to study as an artist, and he worked first under William Pars, and subsequently, after the death of Pars, under Ibbetson. In 1784 he was admitted a student of the Royal Academy. He left England in 1792, having been appointed the draughtsman to Lord Macartney's Chinese mission, and remained abroad two years. On his return he married, but his young wife died soon after, and her death proved a terrible blow to him and left a lasting impression on his character. He was appointed professor of landscape drawing to the Royal





COTTAGE AT CORWEN, MONMOUTH. By EDWARD DAYES.

*In the Print Room, British Museum.*





Military Academy in 1802, and in 1808 resigned this office, having been selected as an assistant keeper in the department of antiquities at the British Museum. For many years he had charge of the prints and drawings, of which collection he was the first keeper. He turned his Chinese travels to rare account, for in 1797 Sir George Staunton's description of the Chinese embassy was illustrated with engravings from his designs. He published between the years 1798-1805 many masterly collections of etchings depicting Chinese life and character, and in the former of these years he issued a series of drawings representing Chinese scenery. He furnished the illustrations to Barrow's *Travels in China* which appeared in 1804, and the *Cochin China* of that author issued in 1806. His own work on the *Costumes of China* was published in 1805. He laboured hard at the British Museum in preparing accurate drawings of the antiquities, sculptures, terra-cottas, &c., which came out at various intervals between the years 1810-1815, and he produced many views for the *Beauties of Great Britain*, *Architectural Antiquities*, and the *Britannia Depicta*. He died at Maidstone at the age of forty-nine of brain fever on the 23rd July, 1816, and was buried at Boxley.

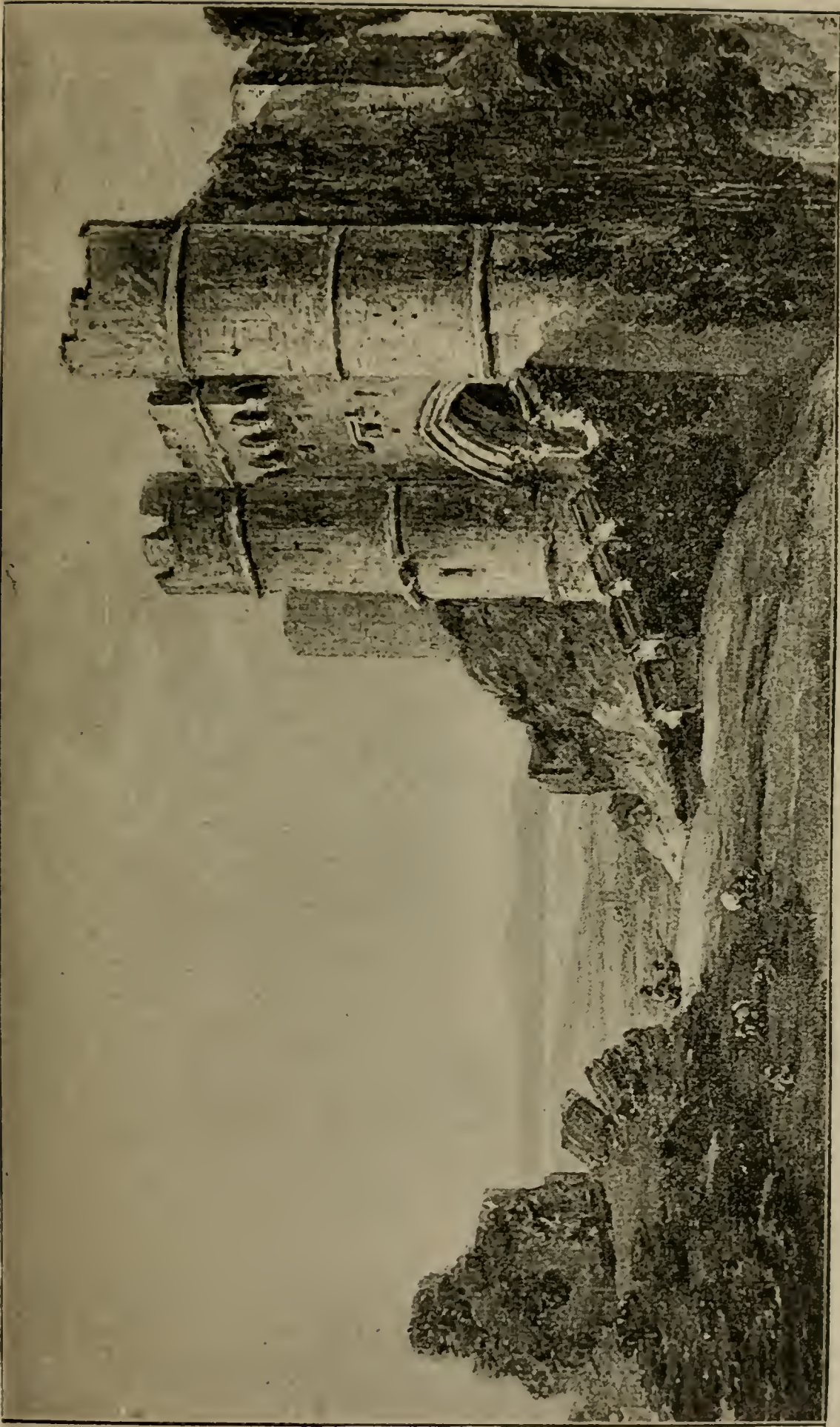
Alexander was a distinguished antiquary as well as an artist and a gentleman of cultivated tastes; his water-colours are minutely finished, and bear abundant evidences of extreme accuracy and great powers of observation. He worked at first wholly on the method of the topographers, and used the pen freely in his earlier drawings, which were delicately shaded in Indian ink, the local colour being charmingly touched in at times. He was an architectural draughtsman of great skill, as evinced by his views of ancient buildings, and his Chinese

sketches are instinct with life and character. We have reproduced one of these scenes from a drawing in the British Museum, depicting a river or canal crowded with boats and junks, the perspective of which is clever, and which will serve to give a good idea of his early manner. Two of his Chinese views are in the historical collection at South Kensington.

JOHN WEBBER, R.A., born in 1752, was another of the group of artists who mark the transition from the earlier or stained manner to the present method of water-colour painting. He was the son of a Swiss artist, and was born in London, but studied for five years in Paris. On his return to England he accompanied Captain Cook in 1776 on his last voyage, and was absent for four years. During this period he worked most industriously at his art, and subsequently exhibited many of his sketches at the Royal Academy. He became an associate of the Academy in 1785, and in 1791 was elected a full member. In such of his works as have come under our notice the colour is feeble, and the old influence is clearly manifest. He died in 1793.

This would appear to be the place to allude briefly to the career of EDWARD DAYES who was a pupil of Pether, and who as a writer on water-colour painting, and a well-known teacher in his time, being able to number Girtin among his pupils, was not without his influence on the art. He began as a topographer, but he drew the figure with taste and skill, and he painted well in miniature. He was a frequent exhibitor at the Royal Academy from 1786 onwards, and in his later years he produced some fine specimens of true water-colour drawings. Dayes died by his own hand in 1804. We have already mentioned his *Instructions for Drawing and Colouring Landscapes*, published after his death by his widow in 1808. He





CARISBROOK CASTLE. By THOMAS HEARNE.

*In the Print Room, British Museum.*



also wrote *An Excursion through Derbyshire and Yorkshire*, and produced some excellent mezzotint engravings. We illustrate his art by one of his works in the British Museum collection, a pleasant little drawing of a *Cottage at Corwen, Monmouth*.

THOMAS HEARNE, born near Malmesbury in 1744, belongs also to this period, and distinguished himself above all his contemporaries by the excellence of his topographical and antiquarian drawings. He first studied as an engraver, but accompanied the Governor of the Leeward Islands in 1771, and remained with him for over three years, engaged in drawing and sketching the lovely scenery of the West Indies, which gave a new direction to his art. On his return he worked with Byrne on *The Antiquities of Great Britain*. We have selected from the British Museum collection a small drawing of *Carisbrooke Castle*, which is a good example of his style, and which was perhaps intended for the above work. He was a prolific draughtsman, but scarcely rose beyond the best efforts of topographical art. He died in London in 1817, and was buried at the expense of his friend Dr. Monro, to whom the rising school of water-colour painters owed a deep debt of gratitude, and of whose name we shall have to make frequent mention.

In thus singling out for description a few of the prominent artists of the period immediately preceding the rise of the modern water-colour school, we have endeavoured by a brief review of their work to indicate how, by almost insensible degrees, the washed drawings of the topographers became merged into the coloured drawings of the close of the eighteenth century, and we shall in our next chapter discuss the art of some of the early masters and the founders of water-colour painting as now practised in England.



## CHAPTER II.

*John R. Cozens—John Smith (Warwick Smith)—Thomas Girtin—Girtin's Method of Working—His Cartridge Paper—Letter from Professor Ruskin.*

IN the foregoing account of the early period of the art of water-colour painting in this country, we have seen how the tinted style of the topographers appears to have laid the foundation for a more faithful rendering of nature, or one in which the true local colouring was represented. This practice grew out of the earlier methods of working, and gradually developed into the modern style of water-colour drawing. The tinted work of the topographers did not naturally become all at once extinct, but lingered on for many years side by side with the improved and richer colouring of the younger men, and we have now to deal with the art of those masters in whose able hands the new style, if we may so term it, gained strength and vigour and became a noble and living art.

Doubtless the foundation of the Royal Academy in 1768 was not without its influence on water-colour painting, though in all that concerns the patronage of this art it had, as far as we can judge, but little effect. The painters in oil retained



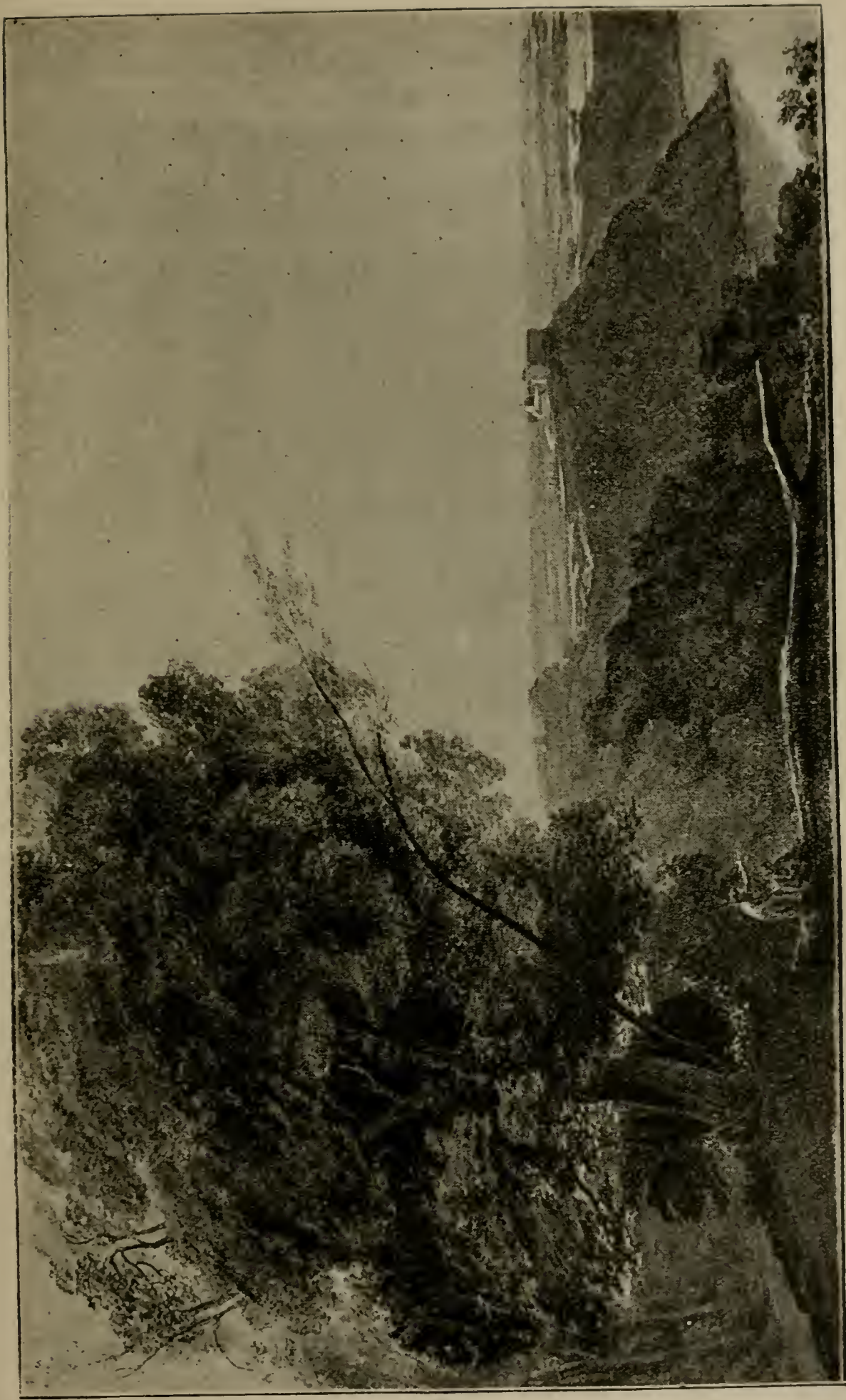
the best rooms for their own pictures, and the water-colour drawings were relegated to a dingy room on the lower floor of Somerset House. This has been described as a species of condemned cell, which the water-colours shared with those oil pictures for which space could not be found on the principal floor. The scant courtesy shown to painters in water-colours led, as we shall see later, to the establishment of the earliest Water-Colour Society, but between that event and the decline of topography there was a long interval, during which the new art was making giant strides. It may be well to single out for notice a few names among the many distinguished artists who worked at this time and contributed to the progress and development of the art. Foremost among those who constitute a kind of connecting-link between the old art and the new was JOHN R. COZENS [1752-1799], whose father, Alexander Cozens, also an artist, was the natural son of Peter the Great, by an Englishwoman whose acquaintance the Czar formed while he was studying the art of ship-building at Deptford. Young Cozens gave early promise of ability as a painter, for Leslie tells us in his *Handbook* that he had seen a "small pen drawing of three figures on which is written 'Done by John Cozens, 1761, when nine years old.'" Cozens made good use of a visit to Italy at the instance of Mr. Beckford, in whose service all the best years of his life were spent, and his Italian pictures are full of poetry and painter-like qualities, rising in these respects far above the rather commonplace art of the topographers.

We are enabled to reproduce an interesting example of his work about this period, the *Scene in the Campagna*, which, together with several other drawings by him, forms part of the collection bequeathed to the South Kensington

Museum by Mr. Dyce—No. 705. This fine work contains in the warm shadows and the foreground tints many indications of the approach to true local colouring, while retaining in the handling of the sky and the distance the mannerism of the earlier school. Cozens was one of the many painters assisted and encouraged by Dr. Monro, and after the loss of his reason in 1794 he was generously supported until his death by Sir George Beaumont. His Italian sketches, executed for Mr. Beckford to the number of ninety-four, were sold at Christie's in 1805, and realised £510. His art has been highly commended by such competent critics as Constable and Leslie; the former artist once declared that "his works were all poetry," and that he was "the greatest genius that ever touched landscape," and Leslie praises him in scarcely less measured terms. He certainly makes us feel how much is possible in the art of the water-colour painter without recourse to local colour. Turner asserted concerning a picture which had been exhibited by Cozens at the Royal Academy in 1776 that "he had learned more from it than anything he had seen." It would be interesting to know where this picture was visible, at a time when Turner would be of an age to appreciate it. Perhaps it was among the treasures in the collection of Dr. Monro.

Another painter of the school of the transition whose works had an undoubted influence in advancing the progress of the art was JOHN SMITH, familiarly known by his contemporaries, as we have seen, as "Warwick" Smith. He was a native of Irthington in Cumberland, and though brought up in the traditions of the topographers he almost wholly emancipated himself from the mere tinted style, and in his most mature work used local colour freely and boldly. He leaned rather towards mere





VIEW IN THE CAMPAGNA, ROME. By JOHN ROBERT COZENS.

*In the Dyce Collection, South Kensington Museum.*





prettiness in art, and had a considerable appreciation of elegance in composition. Some of his small and minute Italian sketches in the historical collection at South Kensington have however a pleasing freshness and charm. He became a member of the Water-Colour Society in 1806, and subsequently in 1816 was elected its president. He continued to reside in London until his death in 1831, at the ripe age of eighty-two.

It is no easy matter to assign to each of the artists of this period his due relative share in the changed methods of working. Speaking only from the drawings of John Smith which have come under our notice, we should regard the statement concerning him, quoted from the *Review of Publications of Fine Art*, viz. that “he is the father of the system of colouring on paper which at present prevails almost universally,” to be highly exaggerated, for in the most important of his drawings at Kensington, the *Val d’Aosta*, No. 454, painted in 1803, when the new style of working had become firmly established, the execution is cramped and commonplace, and in his best period in our estimation he fell far short of Girtin.

The authors of the *Century of Painters* have very carefully described the above picture, and we venture to reproduce the account they there give of the method of working pursued by Smith. They say “This large picture is a studio work, and has none of the freshness of nature or of his own earlier tinted drawings; the general colour is a neutral brown-yellow or brown-green; the shadows of the trees, foreground etc., have the grey mingled with the local colour, an advance on the former method; the lights of the foliage are largely taken out and there is an evident attempt to work in the new manner described by Dayes who, after explaining the practice of tinting says the other method is ‘by the dead-colouring the drawing

all over, making light, shade, and middle tint, as is done in oil-painting (only preserving the lights) and which is of course the most complex, and so proceed strengthening each part until the whole is finished.' "

The most undoubted genius of the early English water-colour school was THOMAS GIRTIN, who during his brief career gave evidence of a power far in advance of most of his contemporaries. He was a Londoner, born in Southwark in 1775, and he passed the greater part of his life in the metropolis, visiting however from time to time the most paintable parts of England and Wales and even extending his excursions to Scotland. Girtin seems to have painted with great rapidity, and contrary to the practice of his day he is said to have generally completed his drawings on the spot. He was first taught by a drawing-master of the name of Fisher, and he subsequently studied under Dayes. He also owed much to Dr. Monro, who lived in the Adelphi Terrace, and besides being himself a noted connoisseur, possessed a valuable collection of paintings which he encouraged his *protégés* to copy. The doctor gathered round him a school of young painters, among whom were, as we have seen, Cozens, as also Francia, Varley, Edridge, and Turner. They met at his house on stated evenings for the purpose of study, and constituted a species of sketching club. We learn again and again, in glimpses of the artistic biography of this period, of the many kind actions of Dr. Monro, and his house towards the close of the century was a veritable rallying point for the rising artists of the day.

Girtin, if not the originator of a new style of working, was at any rate the first who successfully attempted to represent in water colours the grandeur and sublimity of mountain scenery, and to imitate the bold contrasts of light and shadow, of gloom

and sunshine which occur in nature. He seems to have been fascinated with these effects, and to have sacrificed all other considerations in his attempt to transfer them to his portfolio. He avoided and even suppressed minute details, and lays himself open to the charge of slovenliness from the broad generalisations he affected. He had certain recipes, like most artists, which led to undoubted mannerisms in his work ; thus he forced his high lights at the expense of masses of broad shadow, for which it is sometimes difficult to account, but if we compare his sunny landscapes with the tame and thready work of the topographers we shall appreciate the vast step in advance he was able to achieve upon the best performances of the earlier masters. He was, with Turner, one of the first artists to realise the important gain in the matter of crispness to be secured by working with a full brush. He was fond of opposing warm and cold tints, and made large use of indigo, which subsequent investigations have shown us to be a most treacherous colour in point of stability. Girtin had a true eye for pleasing contrasts of colour, and his tints were generally harmonious and well chosen.

It is sometimes difficult, owing to the faded state of their works, to pronounce an opinion upon the methods of the older masters in respect to the mixture of their colours and their modes of working.

In the first volume of the *Somerset House Gazette* a detailed account is given of Girtin's mode of working, which no doubt relates to his practice during the later years of his life, and which is most valuable as affording an indication of the *technique* of the art at that date. He began with the sky—"The azure spaces were washed with a mixture of indigo and lake, and the shadows of the clouds with light red and indigo,



Indian red and indigo, and an occasional addition of lake. The warm tone of the cartridge paper frequently served for the lights without tinting, acquiring additional warmth by being opposed to the cool colour of the azure and shadow of the clouds. . . . When he had accomplished the laying-in of the sky, he would proceed with great facility in the general arrangement of his tints on the buildings, trees, water, and other objects. Every colour appeared to be placed with a most judicious perception to effecting a general union or harmony. His light stone tints were put in with thin washes of Roman ochre and the same mixed with light red, and certain spaces free from the warm tints were touched with grey, composed of light red and indigo, or, brighter still, with ultramarine and light red. The brick buildings with Roman ochre, light red and lake, and a mixture of Roman ochre, lake and indigo, or Roman ochre, madder brown and indigo; also with burnt sienna and Roman ochre, madder brown and Roman ochre and these colours in all their combinations. For finishing the buildings which came the nearest to the foreground, where the local colour and form were intended to be represented with particular force and effect, vandyck brown and Cologne earth were combined with these tints, which gave depth and richness of tones that raised the scale of effect, without the least diminution of harmony—on the contrary, the richness of effect was increased from their glowing warmth, by neutralizing the previous tones and by throwing them into their respective distances or into proper keeping. The trees, which he frequently introduced into his views, exhibiting all the varieties of autumnal hues, he coloured with corresponding harmony to the scale of richness exhibited on his buildings. The greens for these operations were composed of gamboge, indigo, and



burnt sienna, occasionally heightened with yellow lake, brown pink and gamboge, these mixed too sometimes with Prussian blue. The shadows for the trees with indigo and burnt sienna, and with a most beautiful harmonious shadow tint, composed of grey and madder brown, which perhaps is nearer to the general tone of the shadow of trees than any other combinations that can be formed with water colours. Girtin made his greys sometimes with Venetian red and indigo, Indian red and indigo, and a most useful and harmonious series of warm and cool greys, of Roman ochre, indigo and lake, which, used judiciously, will serve to represent the basis for every species of subject and effect, as viewed in the middle grounds under the influence of that painter's atmosphere so prevalent in the autumnal season in our humid climate, which occasionally exhibits to the picturesque eye the charms of rich effects in a greater variety than any country in Europe." No wonder that we read further that "His palette was covered with a greater variety of tints than almost any of his contemporaries." No less than fifteen pigments are included in the above description, a number which would probably satisfy most of the water-colour painters of the present day, and one far in excess of those in common use by the earlier masters of the art.

Girtin was fond of a peculiar quality of coarse, wire-laid cartridge paper, which was sold by a stationer at Charing Cross, and which was folded up the middle into quires. This crease was the cause, very often, of a darker tint in sky and landscape, owing to the wearing away of the size at the place where the paper was folded, and we learn that this defect came in time to be prized by connoisseurs as a proof of authenticity in works thus marked. The dark line caused in this way may be plainly observed in one of the drawings at

South Kensington, the *View of Chepstow Castle*, and the coarse markings of the paper are also very perceptible. Girtin, who was a frequent exhibitor at the Academy from 1794 onwards, sent his last picture to the exhibition of 1801. This work was in oil, a medium he adopted on rare occasions towards the end of his life, when he produced also a panorama of London. The canvas was painted from the roof of the Albion Flour Mills, and it was on view at the time of his death, which took place from heart disease, at the early age of twenty-seven, on November 9th, 1802. He had married in 1800, and shortly afterwards was compelled to go abroad for the benefit of his health. He visited Paris just after the Peace of Amiens, and produced there a number of vigorous drawings which were purchased by the Earl of Essex, and by him presented to the Duke of Bedford. Some of these views were subsequently engraved and published by his brother John, after Girtin's death, in 1803.

Contemporary writers have charged Girtin with excesses, and with leading a wild, irregular life, and this seems to some extent borne out by the fact that he was a boon companion of the unfortunate Morland; but he was of a shy and retiring disposition, and he may at times have been led to seek the company of his inferiors. If he was dissipated, he at any rate worked hard, for the number of his drawings is very considerable. He is said to have been of a kind and friendly disposition, and he was known to his intimates as "honest Tom." Girtin's services were in much request as a fashionable teacher, and he found many friends among the wealthy and noble patrons of water-colour painting. He was for a time the travelling companion of Mr. James Moore, the well-known antiquary; he taught sketching to Lady Gower and Lady Long, who afterwards became Lady Farnborough, while the Earl of Harewood





RIPON CATHEDRAL, FROM THE MEADOWS. By THOMAS GIRTIN.

*In the Print Room, British Museum.*





not only gave him the advantage of his society, but had a room kept for his exclusive use at Harewood House, where he lived for long periods together ; and where, according to Mr. Jenkins, he made some of his most important drawings. He was also patronised by the Hon. Spencer Cowper, Lord Hardwicke, the Earls of Mulgrave and Buchan, and General Phipps.

Our artist has been credited, on somewhat slender grounds, with the formation of a sketching society of young painters, which met at Great Newport Street ; a minute of the first meeting of this society on May 20th, 1799, is preserved on the back of a water-colour drawing, by Francia, at the South Kensington Museum. Many of Girtin's best works passed into the hands of the aforesaid brother, John, who acted as his intermediary with buyers, and shortly after his death the house where this brother resided in Castle Street, Leicester Square, was burnt down, and with it a large collection of Girtin's drawings. The subject we have selected to represent this artist, *A View of Ripon Cathedral*, forms part of the collection at the British Museum, where many fine examples of his art are preserved. The cathedral seen from the S.W. occupies the middle distance of a broadly-treated landscape, bright and sunny in effect ; the foliage however is somewhat mechanical in treatment. From its general handling we believe this to be one of his earlier works, probably undertaken during one of his tours to the north, and painted on the spot.

It is interesting to record the fact that some unknown friend, who it is suggested may have been Turner, erected a monument over his remains in the churchyard of St. Paul's, Covent Garden. The age on his tombstone is stated at twenty-seven, which would place the year of his birth in 1775 and not

in 1773, a date which has been adopted by several of his biographers.

We cannot dismiss the account of this artist without a passing tribute to his influence on the rising school of water-colour painters. Though his contemporary Turner, in the course of a long life, which was denied to Girtin, achieved undying fame, we feel that he owed much to a careful study of Girtin's methods, and it is difficult to over estimate the importance of the work of a Girtin at this period of the art. With respect to the benefits conferred by him upon Turner, the following letter from Professor Ruskin to Girtin's great grandson, Mr. F. P. Barnard, quoted by Mr. Cosmo Monkhouse in his *Earlier English Water-Colour Painters*, bears important testimony.

“BRANTWOOD, CONISTON, LANCASHIRE.

“16th *June*, 1887.

“DEAR SIR,—I have the deepest and fondest regard for your great-grandfather's work, holding it to be entirely authoritative and faultless as a type, not only of pure water-colour execution, but also of pure artistic feeling and insight into what is noblest and most capable of enduring dignity in familiar subjects. He is often as impressive to me as Nature herself ; nor do I doubt that Turner owed more to his teaching and companionship than to his own genius in the first years of his life.

“Believe me,

“Your faithful servant,

“JOHN RUSKIN.”



### CHAPTER III.

*Francis Wheatley, R.A.—William Hamilton, R.A.—Sawrey Gilpin, R.A.—John Hamilton Mortimer, A.R.A.—William Pars, A.R.A.—Michael Angelo Rooker, A.R.A.—Samuel H. Grimm—William Marlow—John Cleveley—Robert Cleveley—John Alexander Gresse—Julius Caesar Ibbetson—Thomas Stothard, R.A.—William Blake.*

BEFORE we pass from the period of the transition which, beginning with the methods of the topographers ended with the employment of transparent local colour, the characteristic treatment of the English school of water-colour painting, we must glance at the works of certain men who, though usually classed among the oil painters, were none the less true exponents of the art of water-colour, and to whom we owe many beautiful and interesting drawings. Foremost among these artists we must place FRANCIS WHEATLEY, R.A., who was born in the vicinity of Covent Garden in 1747. He was the son of a tailor, who early perceived the boy's fondness for art, and placed him under a good drawing master. He subsequently worked at Shipley's school and became a student of the Royal Academy. He distinguished himself greatly thus early in his career and carried off several of the premiums of the Society of Arts, which at all times seem to have proved valuable

incentives to rising artists. While quite a young man Wheatley formed some very imprudent friendships, and was led into extravagance and debt, though his undoubted talent procured him constant employment. Among other engagements he assisted Mortimer in painting the ceiling of Broomfield Hall, for Lord Melbourne, and he also took part in the decoration of Vauxhall. Forced eventually to quit London in order to escape from his creditors, he fled to Dublin with the wife of a friend with whom he had formed a *liaison*. In Dublin he met with considerable success, and painted a large canvas of the Irish House of Commons, but on the exposure of the deception he had practised by the introduction as his wife of the lady who had accompanied him, he was compelled to leave Ireland, and he then returned to London. He appears to have speedily found employment as a portrait painter, in which art he became very proficient. In working in water-colour, which he practised largely for book-illustration and similar purposes, he drew in the outlines with the pen, washed in the shadows with Indian ink, and added the local colour in slight tints. His works were very popular, and many of them have been engraved. He himself was an etcher and scraped in mezzotint. In the last few years of his life he was a martyr to gout, and was compelled to become a pensioner on the Royal Academy, of which he had been elected an associate in 1790, and a full member in 1791. He died in June, 1801, at the age of fifty-four. The landscapes of Wheatley evince considerable taste, and he excels in the grouping of his figures, but his rustics, especially the females, are meretricious and unreal. We have selected for illustration *The Little Gleaners*, which forms part of the British Museum collection, and will serve to give a good idea of the nature of his art.





THE LITTLE GLEANERS. By FRANCIS WHEATLEY, R.A.

*In the Print Room, British Museum.*





WILLIAM HAMILTON, R.A. was another member of the Academy who worked both in oil and water-colours, and enjoyed considerable success as a portrait painter. He was also much employed as a book-illustrator, and was very popular in his day. His water-colour drawings are tasteful and luminous, but his figures lack character, and his female figures are often tawdry and theatrical. Hamilton was born at Chelsea in 1751, and studied in Italy under Zucchi, and subsequently at the schools of the Royal Academy. He was elected an associate in 1784, and in 1789 a member of the Academy. He died of fever in 1801, and was buried at St. Anne's Church, Soho. A carriage painted by him for Lord Fitzgibbon, for which he received 600 guineas, is now in the South Kensington Museum. His work is, perhaps, best known in connection with Boydell's *Shakespeare*, for which he designed many of the illustrations.

SAWREY GILPIN, R.A., the animal painter, was likewise one of the early members of the Academy who painted largely in water-colours. Gilpin was descended from the eminent Bernard Gilpin, called the "Apostle of the North," and was born at Carlisle in 1733. Though trained for a business career, his predilections for art led him to become a pupil of Scott, the marine painter, who then lived close to Covent Garden, and in this neighbourhood young Gilpin was accustomed to study the horses in the market carts, and he thus acquired a fondness for drawing animals. In 1758 he went to Newmarket and acquired a reputation for his portraits of horses. The Duke of Cumberland, then ranger of Windsor Park, took a fancy for the young artist, and gave him apartments with every facility for his improvement. He was for a time the president of the Incorporated Society of Artists and

in 1795 he became an associate of the Academy, and two years later a full member. He excelled in the drawing of horses, but his studies of wild animals are truthful and spirited. He was an expert etcher and a successful book-illustrator. He designed the plates for a book by his brother, the Rev. W. Gilpin, the *Lives of the Reformers*, and likewise for his work on *Forest Scenery*. His son, W. S. Gilpin, also attained to eminence as a water-colour painter. Gilpin spent the close of his life at the country seat of Mr. Samuel Whitbread, but died at Brompton in March, 1807. Two of his drawings in the collection at Kensington are in the old stained manner, though the sketch of Fonthill, dated 1797, has considerable local colour.

JOHN HAMILTON MORTIMER, A.R.A., born at Eastbourne in 1741, imbibed a love of art from an uncle who was a painter of some skill. He studied under Hudson, and later at the St. Martin's Lane Academy. He obtained several of the Society of Arts' premiums, and though looked upon as of much promise, he did not fulfil the anticipations of his friends. He, too, like Wheatley, fell into extravagance and excess, and though at one time elected Vice-President of the Incorporated Society, he painted but little. In 1775 he married and turned over a new leaf, settling for a time at Aylesbury, but he did not long survive, and died of fever in 1779, at the early age thirty-eight. He never in his water-colour art, by which he is perhaps best known, attained to the perfection of the later style; his drawings are in the stained manner, but they are spirited and well composed. He revelled in the grotesque, and, possessing a vivid imagination, delighted to depict scenes of violence and brigandage, his favourite imaginings being strained imitations of Salvator Rosa. He was a skilful etcher, and produced many plates from his own designs. The design



of the great window of Salisbury Cathedral was executed by him, and he made the cartoons for the stained glass at Brazenose College, Oxford.

In strict historical sequence we should before this have mentioned WILLIAM PARS, A.R.A., born in 1742, a portrait painter, who practised also in water-colours in the stained manner, and died in Rome in 1782. He travelled much on the continent, where he successfully delineated the ancient architectural remains, working for the Dilettanti Society and for Lord Palmerston; he likewise accompanied Dr. Chandler to Greece. Some of his Swiss views have been engraved by Woollett, and Sandby reproduced certain of his drawings in aqua-tint.

MICHAEL ANGELO ROOKER, A.R.A., was another water-colour painter who entered the ranks of the Academy. He was the son of an engraver, born in London in 1743, and brought up by his father to succeed him in his profession. He studied under Paul Sandby, and from the date of his admission as a student (1769) he was a constant exhibitor of water-colour views at the Academy. Rooker attained much excellence as an engraver, and for many years he both drew and engraved the headings of the *Oxford Almanack*. In consequence of injury to his eyesight he had to relinquish this art, when he secured the appointment of principal scene painter to the Haymarket Theatre. Though a well-read man he was reserved in his manner and reluctant to display his drawings. He is said to have become dejected by the loss of his employment at the theatre and to have never rallied. He drew with taste and skill, and his works are graceful and well composed. The animals and figures in his drawings are well introduced, and his colouring is always delicate and refined. His death

took place in 1801. His works were subsequently sold by auction and realized the respectable sum of £1,240.

We feel conscious that we have omitted many men belonging to the earlier period of the art, who, from the mere historical point of view, are worthy of more than passing mention, and before we proceed to what we have termed the middle period, and that prior to the foundation of the Water-Colour Society, which we have dealt with as a period of transition, we may briefly recall a few names of the older masters who passed away about this time.

SAMUEL H. GRIMM, who was of Swiss parentage, came to London with his father, a clever miniature painter, about 1778, and was much employed in topographical work for Sir R. Kaye, Sir William Burrell, and others. He occasionally worked for the Society of Antiquaries, and his views of Cowdray House are published in the *Vetusta Monumenta*. Upwards of 500 of his drawings, mostly in pen and ink and shaded with bistre, were sold by auction after his death. He was a good caricaturist, and many of his humorous subjects were published by Bowles. Grimm died at the age of sixty in 1794, and was buried at the parish church of Covent Garden. His work, as early as 1778, showed an extensive use of local colour, and in this respect he was considerably in advance of his contemporaries. He also used body colour both in his high lights and in his clouds, perhaps a reminiscence of the continental *guash* drawing. The buildings are accurately drawn, frequently outlined with the pen, but his foliage is stiff and mechanical.

WILLIAM MARLOW, who was born in Southwark, in 1740, practised both in oil and water-colours, and enjoyed in his day a considerable reputation. He studied under Scott, the

marine painter and friend of Hogarth, and afterwards at the St. Martin's Lane Academy. He was a member of the Incorporated Society of Artists, and exhibited from time to time at the Spring Gardens Rooms. After three years spent in Italian travel, from 1765 to 1768, at the advice of the Duchess of Northumberland, who was an admirer of his art, he established himself in London, and became an exhibitor at the Royal Academy. He painted from his Italian sketches, and from them he also produced some successful etchings. His water-colours are rather feeble, in the early stained manner, but some of his views on the Thames are truthful and delicate in colour. Several of his best works are at the Foundling Hospital. He realized a moderate competence, and died at Twickenham, where he had long resided, in 1813, at the age of seventy-three.

Among the early school were several skilful marine painters—two artists bearing the name of Cleveley specially distinguished themselves. JOHN CLEVELEY, born in London about 1745, early evinced a taste for art, and being engaged in the dockyard at Deptford had his inclinations directed towards marine subjects. He studied under Paul Sandby, who was the professor at the Royal Military School, and became proficient in the art of water-colour painting. He was a frequent exhibitor at the Academy from 1770 onwards, and in 1774 he was appointed draughtsman to Captain Phipps in his voyage of discovery to the north seas. He also accompanied Sir Joseph Banks on a subsequent expedition to Iceland. Towards the close of his life he resided in Pimlico, and his death took place in London in 1786. We possess works by him both in oil and water-colours, but he excelled in the latter medium. Many of his drawings are carefully executed, and his colouring was



spirited and more boldly conceived than would have been expected at this early period.

Another CLEVELEY, whose Christian name was ROBERT, painted about the same time, but we are unable to discover that any relationship existed between these artists. Robert Cleveley also exhibited marine subjects at the Academy, and he practised both in oil and water-colours. He achieved considerable distinction in his profession, and his portrait was painted by Beechey and afterwards engraved. We learn from the print that he was marine painter to His Royal Highness the Prince of Wales. He died from a fall over the cliffs at Dover while on a visit to a relative there, in 1809. Robert Cleveley belongs more to the ranks of the oil painters, though his drawings testify to the possession of undoubted ability. There are examples by both the Cleveleys in the collection at South Kensington.

JOHN ALEXANDER GRESSE, or GREASE, as the name is sometimes spelt, was born in London in 1741, though his parents were foreigners. He was brought up as an artist and studied under Cipriani and Zuccarelli, but he seems to have lacked energy and perseverance, and did not fulfil his early promise. He became in later life a fashionable drawing-master, and he was appointed by George III. to teach the princesses. Greese was very corpulent, and was nicknamed by his intimates "Jack Grease." His father, a man of property, the owner of Gresse Street, Rathbone Place, was able to leave his son in comfortable circumstances, and he became a collector of works of art, and amassed a collection which took six days to disperse by auction after his death in 1794. There is in the historical collection at South Kensington an unfinished work by Gresse, which is well worthy of attention by those inte-

rested in the methods of the earlier masters. It bears many evidences of being a true study from nature executed out of doors. It is a view of Llangollen Bridge, No. 1731-71. It will be seen that the forms have been at first carefully and firmly drawn in with the pen, special touches and methods of handling being employed to indicate variations in the foliage, the whole is then broadly made out into masses of light and dark by means of delicate washes of Indian ink. The next process seems to have been the deepening of the shadows by the use of darker tints of ink, and certain portions of the mountains and middle distance have then been completed by passing light washes of true local colour over the grey ground. Part of the foreground remains wholly untouched, but the foliage in front of the bridge has been brought nearly to completion. This work presents us with an admirable illustration of the whole process of tinting, and it serves also to show how well this method of working was adapted to the purposes of the topographer, who looked mainly for the accurate delineation of nature.

JULIUS CÆSAR IBBETSON obtained his name in consequence of the operation by which he first saw the world, his mother having died in premature labour; he was born at Masham in Yorkshire, December 29th, 1759. Ibbetson was educated for a time by the Moravians. From early youth he showed, he tells us, a violent propensity for art, and at the age of seventeen he painted the scenery for a piece acted at the York and Hull Theatres. In 1777 he made his way to London to pursue his studies, and fell into the hands of a picture dealer, for whom he worked several years. After making the acquaintance of Captain Baillie he in time formed a connection and prospered as an artist. In 1788 he accompanied Colonel Cathcart's

embassy to China, but the vessel returned owing to the colonel's death on the voyage. Ibbetson painted both in oil and water-colours, and though his works possessed considerable merit he appears to have met with few purchasers. He was fond of painting in a subdued key, and his colouring has a tendency to a clayey hue. He published in 1803 *An Accidence, or Gamut of Painting in Oil and Water-Colours*. He was a boon companion of Morland, and his later years were marred by intemperance and extravagance. To this he appears to some extent to have been driven by domestic affliction, for after the loss of eight children in succession his wife also died, and he himself had a severe attack of brain fever. On recovering from this illness he found that he had been robbed of nearly all he possessed, and he then broke up his household and sought distraction in doubtful company. Ibbetson married again in 1801, and to escape former creditors he fled to Masham, in Yorkshire, where he died, October 13th, 1817.

Among the circumstances which contributed to the success of many of the earlier water-colour painters was the widespread demand that arose at the close of the last century for book illustrations, not only for works on topography and travel, but for books in all classes of literature. This phase of art work had undoubtedly much influence upon Turner's career, and in the case of some of his contemporaries it turned them aside permanently from less profitable walks of art. At the time of the foundation of the Royal Academy some of its earlier members were largely employed by the publishers, and Cipriani and Angelica Kauffman are widely known by the elegance and taste of their works in this direction.

THOMAS STOTHARD, R.A. [1755—1834], who began life as a pattern-drawer for the Spitalfields silk-weavers, early turned



his attention to book illustration, and produced many of the designs for Bell's *Poets*. In his illustrations for the *Novelist's Magazine* he showed the highest excellence in this branch of art, and his ability was speedily recognized by the Royal Academy, as he became an associate in 1791, and he attained full Academy honours three years later, in 1794. His larger works in oil are disappointing, and fall far short of his elegant and refined drawings delicately tinted in Indian ink. He was much employed as a designer for plate, and his "Wellington Shield" is a famous example of his skill in this branch of art. He is said to have produced upwards of 5,000 designs.

Perhaps here, too, we may speak of WILLIAM BLAKE, whose reputation as a painter and poet has been much enhanced by recent writers. He was born in London in 1757, and was the son of a hosier. Owing to his love of art, even as a child, he was apprenticed to Basire, the engraver, and for many years he worked for the booksellers chiefly from some of Stothard's earlier designs. He married at the age of twenty-six, and for many years his life was a hard struggle, during which he produced a series of extraordinary works written, designed, and engraved by himself. Taught by necessity he invented a process by means of which he was enabled with the help of his wife to produce his own books. He engraved his poetry and illustrations on copper-plates by drawing with some medium which the acid would not attack, and then biting the ground with acid. Thus he obtained the subject in relief, and from these plates he drew off impressions at a common printing press. The sheets were roughly coloured with the commonest pigments, which most probably he prepared himself—Dutch pink, ochre, and gamboge. In spite of the rudeness of the workmanship many of these engravings are

singularly pictorial, and the subjects are as strange as the mode in which they are produced. Poor Blake had visions, and saw in spirit the secrets of Heaven and Hell. Many of his works are absolutely unintelligible, but his *Book of Job*, published in 1825, which consists of twenty-one plates, abounds with grand and dignified designs. This artist's life was a constant conflict with poverty, and he died in his seventieth year, August 12th, 1827, when his remains were laid in a common grave in Bunhill Fields burial-ground.

We have still on our list the names of many less well known artists who belong to the older school, or who did not live long enough to witness the establishment of the Water-Colour Society, but we must press onward to the completion of this section of our work, and devote our next chapter to Turner, who, during his early days, was as we have seen the contemporary of Girtin, but whose career brings us to the middle of the present century. Turner belongs to no school of water-colour painting, and he stood aloof from the societies. In his various phases he represents the transition from the old style to the new, as well as the art in the fulness of its mature perfection. Turner will ever rank as one of the most glorious exponents of water-colour painting that any country has produced, and it is fitting therefore that we should speak of him thus early in the history of the art, which he, more than any other painter, has raised to the highest place in public estimation.

## CHAPTER IV.

### *Joseph Mallord William Turner, R.A.—His Early Drawings— His Later Drawings—His Influence on the Art.*

JOSEPH MALLORD WILLIAM TURNER, born April 23, 1775, in Maiden Lane, Covent Garden, was the son of a hairdresser in a very humble way of business. At the age of fourteen he entered the schools of the Royal Academy, and in addition to this he studied perspective under Malton. He worked, as we have seen, with Girtin at the house of Dr. Monro, and was for a while employed by Hardwick, the architect. He afterwards maintained himself by giving lessons, colouring prints, and putting in the backgrounds to architects' perspectives, producing all the time very numerous sketches round London. As he became better known, and as he improved in his art, he extended his rambles and made excursions into Yorkshire, Wales, and along the south coast, and worked assiduously for the topographers. At a comparatively early age Turner found himself compelled to earn his living by his art; and he had, moreover, opportunities for improvement of a peculiarly varied character. A careful examination of the works of Girtin and Cozens leads us to believe that to them and to his studies at Dr. Monro's he



was, in the first instance, much indebted for his methods of treatment, but he was one of the earliest to discard the rigid and formal mannerisms of the topographers, and to avail himself of the broader and bolder colouring of the new school. Turner's genius was incapable of being fettered or tied down to any traditional method of working, he went at once to nature, and endeavoured to transfer to paper the effects of which he was a diligent observer. While in the case of many other artists we have mentioned we have rather to infer their systems of working from their finished drawings, or to puzzle out for ourselves or from the descriptions of contemporaries their mode of painting, Turner has left for us a rich storehouse of his sketches which presents us with a faithful record of the manner in which he approached nature and of the processes by which he worked out his effects.

The collection of his sketches in the National Gallery is, indeed, a mine of wealth for students of all time, and shows how the genius of the painter was thus nourished by constant recourse to nature. It would seem that he went about, pencil in hand, and was ever on the watch for beauty in form and colour. Many of his slighter sketches consist but of a few hasty lines with rapid notes of local tints. A passing cloud or a sweeping line of distant mountains attracted his attention and was jotted down at once, with here and there a wash of colour laid on with a full brush, but with astonishing sharpness and precision. The transition from these sketches to his more finished works can also here be studied, and the secret of his brilliant colouring becomes apparent. Instead of sacrificing his lights in the attempt to render his shadows more powerful, Turner seems to have put in the shadows in their true key and colouring, and he sometimes even, in order to



MAGDALEN BRIDGE, OXFORD. By J. M. W. TURNER, R.A.

*In the Print Room, British Museum.*







gain breadth, appears to have gone to the other extreme and to have sacrificed his lights by limiting the range between light and dark. This latter practice was the outcome of his maturer years, and the pictures of that date are sometimes almost devoid of shadow in the effort after intense illumination. He was fond of laying in his warm and cool colours by means of transparent washes, paying little regard to detail, but keeping the masses opposed to each other. He thus employed many successive washes varying but little in tint, to indicate the local colouring of objects in light and shade. His wonderful atmospheric effects are mainly due to the delicacy of these washes; he also abraded or rubbed away the surface of the paper and then wrought out the details of form by means of rich luminous shadows, always keeping studiously before him the gradations due to distance. In this way he obtained great breadth and maintained at all stages of his work the true general effect he had in view.

Turner seems to have been marvellously fertile in expedients by which to attain quality and texture in his sketches. He was clearly aware of the advantages to be secured by damping his paper and picking out portions of the tint by blotting with a rag or porous paper, and he used this method to gain bright little spots of high light amidst his shadows. Again, he worked up to the edges of his lights with a full brush of colour and thus obtained sharpness of form and outline. He even cut off a layer of paper with the knife to take out a high light; and though he never employed white, or opaque pigments, he was able to produce all the effects due to their use. He was very expert in stippling to attain evenness of tint, and he doubtless employed glazes or flat washes of brighter or cooler colour. Though he discarded white as a pigment he

was well aware of its advantages on grey or toned paper; and many of his studies for skies are so treated. He used white, in fact, merely for the sake of rapidity, but he invariably avoided it in his finished pictures. While speaking thus of the plan upon which Turner worked, we may glance aside for a moment to direct attention to the interesting series of studies by Constable recently presented to the South Kensington Museum by his daughter, which show how attentively another master-mind drew his inspirations from nature.

Turner's art during his long career went through many changes, and his work has been grouped under three periods—the earlier, the middle, and the later style. He won his spurs and gained admission to the Royal Academy as a water-colour painter. His earlier works are, we must confess, disappointing, and bear little evidence of his future powers. Many of them are copies of prints, sketches of buildings near London, and reproductions of works by Cozens, Hearne, and others. Here and there we find indications of original observation and some signs of an attempt to represent natural effects. Much of his time at the outset was devoted to topographical and architectural studies. These are noteworthy for the grace and delicacy of their outlines and for their careful drawing. During all these years he was storing his mind with the facts of nature, to be hereafter re-coined and re-created by his marvellous pencil. His Academy associateship dates from 1799, and in 1802 he was elected a member. Even at this time he was working much in oil. As early as 1793 he exhibited *The Rising Squall*, and in 1796 a subject-picture entitled *Fishermen at Sea*. Marine subjects at the beginning of his career had great attractions for him, and he was at this period inspired more or less by the

works of the Dutch School. When he had once begun to paint in oil, Turner used this medium almost entirely for his exhibited works, though throughout life he appears to have used every other medium but this for his sketches. There is a strong imitativeness in much of Turner's art. Sometimes he sought to compete with Wilson, then Claude was the object of his rivalry, but the power of his genius raised him above and beyond these tricky performances; and in his best pictures, or those wherein he sought to give us his own perceptions of natural beauty, his art is unequalled. In the period from 1800 to 1820, during which his finest oil pictures were produced, he sent but few water-colour drawings to the Exhibitions, but he employed this medium freely in his studies for the engravers.

From 1808, when he commenced his *Liber Studiorum*, he was fully occupied by the publishers, and as an illustrator of books he must ever take a very high rank. We may mention, among others, *The Rivers of France, England, and Wales, Southern Coast Scenery*, and Rogers's *Italy*, as examples of his skill in this direction; and as his art was in great request, he was able to drive close bargains with the publishers.

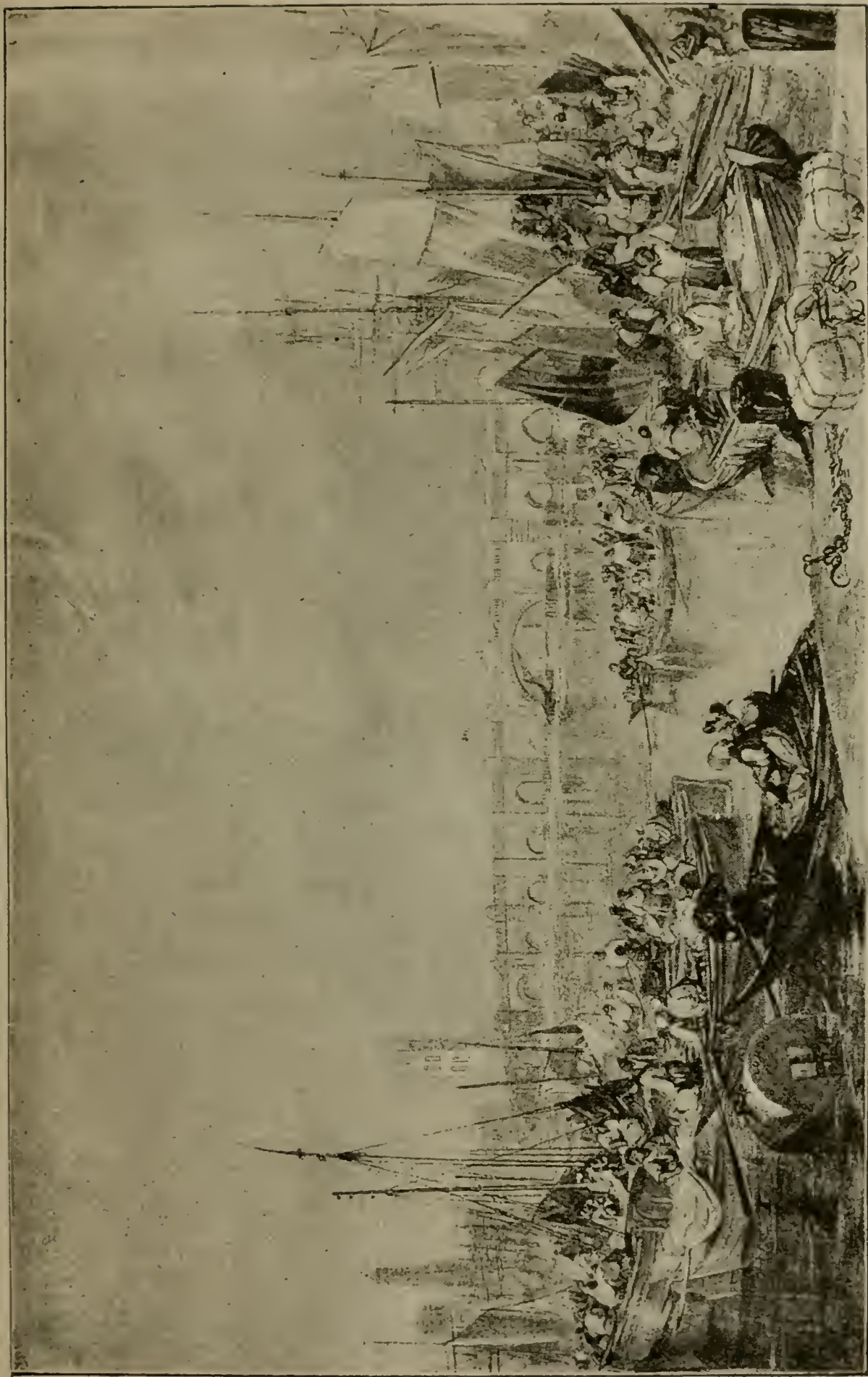
Shortly after he became an associate, Turner established himself in a house in Harley Street. He subsequently resided at Hammersmith, and then spent some years at a small house at Twickenham. The last part of his life was passed at Queen Anne Street, where he surrounded himself with his pictures and lived in retirement. Secretive in his habits, he loved to make his journeys alone and to withdraw himself for uncertain periods from the knowledge of his friends and household. His death took place, while his whereabouts were thus unknown, in a small cottage at Battersea, where he passed under the assumed name of Brooks, on the 19th December 1851.



He received a public funeral, and was buried with high honours at St. Paul's Cathedral.

Turner left the bulk of his property for the benefit of art and artists, but owing to the vagueness of his will drawn up by himself, his affairs were thrown into Chancery, and after a long and tedious litigation, out of the original estate valued at £140,000, the Royal Academy received £20,000, his pictures and drawings were assigned to the National Gallery, his real estate passed to his heir-at-law, and his large collection of prints and other property to the next of kin.

Concerning his art, we quote from the *Century of Painters* :  
“ He repudiated the mere imitation of Nature, and never cared to represent her commonplace aspects—those, indeed, which from their abiding are the only aspects that can be *literally* copied. Although he made hundreds of studies from Nature he never seems to have painted a picture out of doors. He cared only to reproduce those varied effects which are fleeting as they are beautiful—like the passions which flit across the human countenance and can raise the most commonplace and stolid face into the region of poetry, or those expressions which, whether on the face of man or the wide-spread champaign, pass on as suddenly as they arise and can only be reproduced by the hand of genius, working with the stores of a schooled memory enriched by the treasures of long and patient study. Moreover, Turner's art was completely an art of selection—of selection as to time and circumstance, as to effect of light, shade, or colour ; of selection by omission or addition of parts. Of what are called ‘ views ’ he painted few or none in oil ; and those in water colours which are illustrations of scenes and places, are so idealized by the poetry of effect—by the time of day chosen, by the adoption of a treatment forcing into prominence the principal object (as in the impressive drawing of Norham Castle



OLD LONDON BRIDGE. By J. M. W. TURNER, R.A.

*In the South Kensington Museum.*





on the Tweed), by the accessories of cattle or figures of incidents of life and action—as entirely to remove them from imitative realization of scenes or places.”

It is quite impossible to do justice to the art of Turner with any illustrations within the scope of a work such as this. We have chosen two drawings, the one to bring before our readers his earlier style, and the other an example of the luminous productions of the latter part of his life. In the *Magdalen Bridge and Tower, Oxford*, from the collection at the British Museum, we see this artist's skill in depicting architectural subjects, and in the *Old London Bridge*, from the Jones collection, we find the highly idealized treatment with which he loved to handle such scenes in his maturer years. The confused lines of shipping and the numerous figures in the foreground present a mass of rich and brilliant colouring which would in the hands of almost any other artist crowd out the bridge, the principal object of the picture. But how truly has Turner conveyed to us the lesson he desired to bring before us, and how ably has he, without any strong contrasts of light and shade, given us the relative positions of foreground and distance, of sky and water! This little picture (the original is only 12 inches by 7 inches) is a marvellous epitome of Turner's art.

Some critics, who have failed to appreciate the poetry in which Turner revelled, have censured the carelessness of the drawing in many of these later pictures, and it has even been asserted that he was unable to draw the figure. It seems scarcely necessary to refute such statements as these, for a glance at the rooms full of studies in the National Gallery would disprove the fact. The truth is that in his attempts to give us luminousness and brilliancy he sacrifices form and detail, but he knows well enough the value in certain cases of

careful and minute drawing, and the studies for many of his book illustrations are almost microscopic in the delicacy and refinement of their execution.

The art of Turner has been so ably dealt with by some of the best writers of modern times, and his influence on his brother artists has been so fully discussed, that in a brief account, such as this is, of water-colour painting it seems needless to dwell on these matters. His eminence as an oil painter for a time obscured his fame in the medium in which he first wrought, but in these later days his water-colour drawings have been increasingly sought after, and those of his best or middle period have been contended for by collectors wholly regardless of cost. It has been pointed out that from the date of his election as an Associate of the Royal Academy, Turner eschewed representative landscape and mere topographical art, and soon after he began to work in oil a great change came over the manner in which he approached nature. This change is equally apparent in his water-colour drawings, and the way in which he glorified the commonplace aspects of landscape scenery gives a charm to his sketches which we seek for in vain in the earlier efforts of our English water-colour painters. When Turner began, in the old laborious way, to draw from the buildings round London, water-colour painting, as we now understand it, had not come into existence. During the course of his career the art attained its zenith, and few will deny to Turner a mighty influence in shaping its development. We have treated of him somewhat out of his natural historical place, and we must now revert to the early days of the water-colour societies: these societies, to which as we have already stated, Turner never belonged, enabled the exponents of the art for the first time in its history to take an independent standpoint.

## CHAPTER V.

*The Society of Painters in Water-Colours—Its Formation—  
The First Members—The First Associates—The Society  
of Painters in Oil and Water-Colours—The Gallery in  
Pall Mall East—The Royal Society of Painters in Water-  
Colours—Other Water-Colour Societies.*

As the new art gained strength and vigour and grew in public estimation, the water-colour painters could not but fail to feel dissatisfied with the treatment they received in the Royal Academy exhibitions, at that time the only means of making their work known to their admirers. The so-called "Miniature Room" devoted to them was ill-adapted for its purpose, and the space available was too limited; they perceived, moreover, that their contributions could not be seen to advantage side by side with the more powerful works painted in oil. The ranks of the water-colour painters were not without fitting representatives among the Academicians, and there was no lack of good-will towards them; the difficulty was indeed chiefly want of space.

The feelings above alluded to in course of time resulted in proposals for a separate exhibition, and it appears that it was mainly owing to the efforts of William Wells,



that these ideas took definite shape. About the year 1802 Wells printed, and caused to be circulated among those who practised water-colour painting, a letter begging them to unite and form a society, not necessarily in hostility to the Royal Academy, but for the promotion of their own art. This letter seems to have met with but little enthusiasm; the water-colour men dreaded to put themselves in open rivalry with the Royal Academy, and they were unwilling to bestir themselves on their own behalf. Wells, however, persevered in his scheme and ultimately found several kindred spirits to join him in the new undertaking. The plans for the Society of Painters in Water-colours were the subject of long and anxious deliberation, the meetings connected with its formation were held at the house of Shelley, the miniature painter, in George Street, Hanover Square, and the ten original members, the real founders of the Society, on the 30th November, 1804, were Hills, Pyne, Shelley, Wells, Nattes, Gilpin, Nicholson, Pocock, and the brothers John and Cornelius Varley. At their first meeting, which was held at the Stratford Coffee-house in Oxford Street, Gilpin took the chair, and in addition to the founders the following members were elected by ballot: Barret, Cristall, Glover, Havell, Holworthy, and Rigaud. Shelley became the treasurer, and Hills was elected the secretary of the new Society. The selection of names was no doubt a good one, as it included many of the most distinguished exponents of the new art. In our arrangement of the above groups we have followed the sequence as given by Roget in his recent *History of the 'Old Water-Colour' Society*; former writers, no doubt on insufficient data, have placed Barret along with the foundation members and included Nattes and the two Varleys in the list of those elected subsequently.

The rules drawn up for the administration of the Society and for the management of its exhibitions were prudent and well devised. The main features were that there should be an annual display of original works in water-colours, to be contributed exclusively by members ; the number of members was fixed at twenty-four ; the officers were to be elected annually, but were to be eligible for re-election. Roget tells us that "Out of the profits of the exhibition, should there be any, after payment of expenses, a sum was to be set apart for the expenses of the following year, and the residue was to be divided among the members in sums proportioned to the value of the drawings sent and retained for exhibition." The rooms chosen for the first exhibition had been built by Vandergucht, the engraver, in Lower Brook Street. The Gallery was opened on April 22nd, 1805, with a collection of 275 drawings ; the price of admission, including the catalogue, was fixed at one shilling. A novelty in connection with this exhibition was the provision of an attendant, with a priced list of the pictures on sale, who entered the names of the buyers in a book and took a deposit of 10 per cent. to secure the purchase. This appears to have been an innovation, and the practice obtains to the present day. In order to secure the requisite funds for the establishment of the gallery, each member was called on to contribute £2, but after the first exhibition, which appears to have been very successful, and which was visited in the seven weeks that it remained open, by upwards of 12,000 persons, the amount of the deposit was reduced one-half. The sales in the first year amounted to £2,860, the profits from admission, &c., being divided amongst the members in the proportion of a percentage to each exhibitor on the value of the works he contributed. Roget gives a statement of the valuation of their works by the artists

and deduces from this the average price per exhibit fixed by each contributor and the consequent order of self-estimation. The list is as follows :—

1. Shelley . . .	£26 10 6	9. Wells . . .	£7 0 0
2. Glover . . .	22 1 0	10. Cristall . . .	6 13 0
3. Pocock . . .	13 0 0	11. Havell . . .	5 14 0
4. Nattes . . .	12 2 6	12. Nicholson . . .	5 12 0
5. Hills . . .	10 18 0	13. J. Varley . . .	4 14 0
6. Rigaud . . .	10 2 6	14. Barret . . .	4 9 6
7. Gilpin. . .	9 18 0	15. Pyne . . .	4 8 0
8. Holworthy . . .	9 0 0	16. C. Varley . . .	3 14 0

According to Roget the average price of a drawing was about £10 11s. The admission money, which amounted to £577, left a surplus after deduction of all expenses of nearly £272, and this was duly divided among the members in shares ranging from £61 18s. 6*d.*, to Shelley down to £5 7s. 6*d.*, to C. Varley in accordance with the value of their contributions.

Before the second exhibition certain “Fellow Exhibitors,” subsequently called “Associate Exhibitors,” were elected, the first nine of them being Miss A. F. Byrne, J. J. Chalon, W. Delamotte, R. Freebairn, P. S. Munn, R. R. Reinagle, John (Warwick) Smith, F. Stevens, and John Thurston. The number of these privileged exhibitors was limited to sixteen, and it was further agreed that from this class two new members should be elected each year until the total of twenty-four members was reached, after which no fresh addition was to be made. The associates were it appears limited to five works each. In the second exhibition, which also took place at Lower Brook Street, the works were 301 in number, and the sales reached £2,595. On this occasion the surplus divided was £440 and it rose to £471 in 1807. In this year Thos. Heaphy



and A. Pugin were elected as new associates, out of nineteen candidates ; Reinagle, and "Warwick" Smith were advanced to membership and J. C. Nattes was expelled for having exhibited in his own name the works of certain outsiders, ostensibly for the purpose of increasing his share in the percentage of profits. In the following year T. Heaphy and J. J. Chalon were added to the list of members, and appear as such in the catalogue for 1808.

In January, 1808, William Turner and J. A. Atkinson were elected associates. The exhibition in this year was visited by no less than 19,000 persons, and the profits divided were £445 ; Turner and Atkinson in the same year became full members. The receipts in 1809 enabled a surplus of £626 to be divided among the members, and substantial testimonials were voted to the officers. The associates elected in this and the succeeding years were according to Roget as follows :—Thos. Uwins, Wm. Payne, Edmund Dorrell, and Chas. Wild, in 1809 ; F. Nash, P. De Wint, A. V. Copley Fielding, Wm. Westall, and W. Scott, in 1810 ; and David Cox, L. Clennell, and C. Barber in 1812. The list of new members comprises F. Stevens and E. Dorrell in 1809 ; F. Nash and Thos. Uwins in 1810 ; P. De Wint and Wm. Westall in 1811 ; and C. Wild and A. Pugin in 1812. The possible number of members was raised in November 1810, to thirty, though in point of fact the number never exceeded twenty-five. The profits in 1810 were ten per cent. on the declared value of the works, and in the following year each member received 1s. 7*d.* in the pound. From this time the profits sank rapidly, though the exhibitions increased in interest and in the variety of the subjects. The third exhibition was held in the rooms at one time occupied by the Royal Academy, near Carlton House, in Pall Mall. The fourth ex-

hibition was opened at No. 16 Old Bond Street, and the next year, in 1809, the Society migrated to the great rooms in Spring Gardens, where also its eleven following exhibitions took place.

Gilpin, the first President, resigned in 1806, and his place was occupied, *pro tem.* by Wells. Pocock, who had been elected, declined to serve, and in 1807, Glover became the President, for a year and was followed by Reinagle who filled the chair until 1812.

W. Sawrey Gilpin was the son of the Royal Academician of that name mentioned in our third chapter. It has been thought by some that his reputation, founded chiefly on the connection he had formed as a fashionable teacher, was injured by the public exhibition of his works side by side with those of some of the best masters of the art, and he withdrew early from the unequal contest. According to others his retirement was owing to his appointment as teacher of landscape drawing at the Royal Military College at Great Marlow; at any rate he was one of the members who seceded from the Society on its disruption in 1812, though we find his name as an exhibitor with them in 1814, and for the last time in the following year.

The rule that each member could by affixing the price of his works regulate his share of the division of profits was not adhered to in the case of Shelley, the miniature painter, who as we have seen at first secured the lion's share of the admission money, and, perhaps annoyed by this decision, he resigned the treasurership in 1807, though he continued to exhibit until his death, two years later. On his retirement, the post of treasurer was accepted by Reinagle. W. H. Pyne relinquished his membership in 1809, probably because his literary pursuits prevented him from devoting himself to his art. Miss Byrne,

the first lady exhibitor (who was gallantly exempted from any risks that might arise from losses instead of profits out of the annual exhibitions), was in addition to this privilege granted a share in the receipts, but it was at the same time declared that ladies were not eligible as members, nor had they any voice in the management of the Society's affairs. At the close of the eighth exhibition, the class of associate exhibitors comprised Copley Fielding, P. S. Munn, A. Pugin, W. Payne, W. Scott, and C. Wild ; the number of members now standing at twenty-five, as Heaphy had resigned in that year.

The *prestige* which had attached to the new venture was unmistakably on the decline, the exhibitions no longer obtained their former success, the pictures remained unsold, and the public did not throng to the exhibitions. The surplus in 1812, was so small (£121) as to excite reasonable apprehension of a future loss. What was to be done? Hitherto the members had worked together harmoniously, but want of success led to disaffection. It was at first suggested that all painters in water-colours should be invited to co-operate. Glover, who had turned his attention to oil-painting, proposed that works in oil should be admitted to the exhibition. This suggestion, nullifying the very conditions on which the Society was founded, was warmly combated by certain of the members, but the proposition, was ultimately adopted, and it was resolved at a meeting, held at Glover's house in November, 1812 to accept oil pictures at the next exhibition. On learning this decision Chalon, Dorrell, and Stevens tendered their resignations, and Reinagle, the president, appears to have agreed with them, as he took no further share in the Society's affairs. This persistence of Glover was the main cause of the disruption of the Society, and led to the dissolution which took place at a



meeting held at the house of Hills, the secretary, on the eighth anniversary of its foundation, when the following resolution was passed :—"That this Society having found it impracticable to form another exhibition of water-colour paintings only, do consider itself dissolved this night."

Another cause which brought about this result was, besides the want of success in the exhibitions, the difficulty of finding rooms in which to hold them. We have seen the numerous migrations undergone by the Society during the first few years of its existence, and a committee appointed to consider this subject reported that the interests of the Society had been materially affected by these frequent changes of locality. They recommended that some rooms forming part of the Lyceum Theatre in the Strand, should be acquired at a cost which the members were unwilling to face ; and at length, yielding to these combined difficulties, the first Society came to an end.

Twelve of the members, more courageous than their brethren, at once resolved on the reconstruction of the body under the title of the "Society of Painters in Oil and Water Colours." These were Barret, Cristall, Copley Fielding, J. Holmes, J. Linnell, Havell, Holworthy, Nicholson, Smith, Uwins, and the two Varleys. To these must be added David Cox, Glover, Miss Gouldsmith, F. Mackenzie, Turner, and H. Richter, who were elected before the first exhibition which was held in the old rooms in Spring Gardens in 1813. A notice to the following effect is prefixed to the catalogue. "The Society of Painters in Water-Colours, stimulated by Public Encouragement, and gaining Confidence from Success, have ventured this year on a considerable extension of their Plan. Pictures in Oil and in Water Colours, Portraits, Models, and Miniatures are

admitted into the present Exhibition ; and should these increased efforts receive from the Public that liberal support which has always accompanied the former exertions of this Society, every Year may produce fresh sources of Amusement, and each succeeding Exhibition become more worthy of Approbation and Patronage." To this exhibition, which was styled the "ninth," taking no notice of the dissolution of the original body, twenty-nine outsiders were for the first time admitted, and these mixed exhibitions were continued with moderate success until the rooms in Spring Gardens were demolished in 1821. The members added to the Society during this period were in 1814 G. F. Robson, and W. S. Gilpin ; in 1818 H. C. Allport ; in 1819 J. Stephanoff ; and in 1820 S. Prout. Each year contributions were received from outsiders averaging about fifty in number. So far as we can learn these exhibitions did little more than pay their way. In 1817 there was a small surplus and the committee advised that in lieu of dividing the profits the surplus should be invested. This proposal was adopted, and the sum of £100 was funded. Glover disapproved of this use of the surplus and resigned on December 23, 1817. His place was filled by the election of Allport. In 1819 the system of offering premiums for the best works was instituted and three premiums of £30 each were offered to the members as an inducement to produce works of greater importance both in oil and water-colours. The works had to be of a large size ; the first premiums were awarded to Barret, Cristall, and C. Varley.

We next find the old Society at the Egyptian Hall, where they remained for two years, and in 1821 they very wisely reverted to their original scheme of confining their exhibition to works in water colours, and they determined, moreover, for

the future not to admit the drawings of outside exhibitors. The resolution to exclude oil-paintings was taken at a well attended meeting on June 5, 1820. This change is announced in a preface to the catalogue, which also contains an ably written review of the then position of the art and a dissertation combating the theory of the want of permanence of water-colour paintings. The Society at this time was composed of seventeen members with five associate exhibitors; the new members being C. Wild (re-elected), and Mrs. T. H. Field, the associates were W. J. Bennett, H. Gastineau, J. D. Harding, W. Scott, and Wm. Walker.

Some alterations were at this period (1820) made in the constitution of the Society; while the number of members was restricted to twenty, a body of associate exhibitors was sanctioned, limited to twelve, from whom future members were to be elected at the rate of at least one every year, should there be a vacancy. The system of premiums was continued. Cristall was elected as the new president, and Fielding remained secretary. In the following year Allport resigned his membership to devote himself to oil-painting, and J. D. Harding was elected in his place. Holmes and Richter ceased to contribute, and in accordance with the rules forfeited their membership. We cannot from this period chronicle the changes in the Society, they are set forth at length in Roget's recent *History*. The Society was now firmly established, and shortly afterwards G. F. Robson, one of the most energetic of their number, in conjunction with C. Wild, taking advantage of the alterations at Charing Cross, obtained possession of the convenient and well-situated Gallery in Pall Mall East, which they still occupy. This final move proved the commencement of a long career of prosperity, and since the



date of their first exhibition in this new Gallery, in 1823, the progress of the Society has been one of uninterrupted success. In 1882 by permission of Her Majesty, the word "Royal" was prefixed to the title of the Society.

While treating of the water-colour societies, we must not omit all mention of the rivals and competitors who almost from the inception of the movement attempted to participate in the success of the independent exhibition. As early as the year 1808 an exhibition was opened in Lower Brook Street, in the rooms vacated by the older society, by the "Associated Artists in Water Colours." The eleven original members of this body were W. J. Bennett, H. P. Bone, James Green, J. Laporte, Andrew Robertson, W. J. Thompson, F. Huet-Villiers, W. Walker, jun., W. H. Watts, H. W. Williams, and A. Wilson. Their numbers were subsequently raised to eighteen by the election of A. Chalon, Mrs. Green, S. Owen, J. Papworth, Miss E. Smith, W. Westall, and William Wood, and to these were added eighteen "fellow exhibitors." The President of the Society was W. Wood, J. Green was the treasurer, and A. Robertson was the secretary. The records of this Association are extremely scanty ; they had no desire to oppose the older body, and they appear to have welcomed to their exhibitions the works of other artists not members. Their scheme, though it was at first fairly well received, seems to have met with but little permanent public support, and after their fifth exhibition in 1812 we can trace no further mention of them. Their exhibitions from 1810 to 1812 were held at 16, Old Bond Street, and in the former year the name of the Society was changed to the Associated *Painters* in Water-Colours. David Cox succeeded Wood as the president, the number of members was raised from eighteen to twenty, and oil paintings

were admitted as well as water-colours. Among the exhibitors at the last of the exhibitions in 1812, was William Blake. In this year Richter was the president, and many of the members appear to have withdrawn, nine out of the twenty of those who contributed to the exhibition being placed in a distinct class in 1811 under the title of "Associated Members." It was at the close of the 1812 exhibition that their landlord swooped down upon the society for his unpaid rent, and seized all the contents of the gallery. Poor David Cox whose pictures did not at that time realise a ready sale, lost the whole of his drawings, which were sold at very inadequate prices.

Yet another attempt to found a society in the early years of this century deserves passing mention. When, as we have seen in consequence of the action of Glover, the old Society was broken up in 1812, a small section of the members, prominent amongst whom were Nicholson, Nash, Rigaud, and J. Smith, secured a Gallery in New Bond Street, where they opened, in 1814, "An Exhibition of Paintings in Water Colours," to which they invited the contributions of artists who did not belong to any other society. This venture also, however, appears to have ended in failure, and though a second exhibition was opened on May 3rd, 1815, with 205 works, eked out with oil paintings and a few "old masters," the scheme did not extend to a third year.

In the general classification of the periods of water-colour art in our introductory chapter, we selected for the closing scene of the middle period the date of the establishment of the Water-Colour Society in their new Gallery, and we think that from the brief account we have given of the difficulties experienced by this body in its early days, and the many vicissitudes experienced in the permanent establishment of its exhibitions, the reasons

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for this selection will be evident. During the first twenty years of the century, water-colour painting had gradually taken up its rank as an art distinct from oil painting, and though the attempt to make this distinction in the first instance resulted in failure, it became possible after 1821 to establish a Gallery upon a secure basis where painters in water-colours could hold their own. The Society of that day numbered among its ranks some of the ablest and most eminent of the artists who had raised water-colour painting to its true position among the fine arts, and it will be our task in the succeeding chapters to glance briefly at the lives and to review the art of those whose names we have at present enumerated merely in passing as belonging to one or the other of the earlier water-colour societies founded in this country.



## CHAPTER VI.

*The Founders of the Water-Colour Society—George Barret—Robert Hills—William Henry Pyne—Nicholas Pocock—Samuel Shelley—William Frederick Wells—William Sawrey Gilpin—Francis Nicholson—John Varley—Cornelius Varley—John Claude Nattes.*

AMONG the original founders of the Water Colour Society who met, as we have seen, at the house of Shelley to plan the constitution and rules of their association, were several painters who are entitled to take a high rank among the masters of the art. To none of them, however, in our estimation, must the place of honour in the new society be assigned but rather to one of the earliest additions to their number—GEORGE BARRET, whose work was not without its influence on his brother-painters. Somewhat in the direction of Turner, but devoid of his true poetical feeling, Barret attempted to transfer to paper the glories of sunrise and sunset, the mystery of moonlit landscape, and the solemn stillness of twilight. He was an early student of the art of composition, and in his classical scenes he forsook nature and endeavoured to put together his pictures by rule. Barret came of an artistic stock ; his father, George Barret the Academician, who had at



CLASSIC COMPOSITION. By GEORGE BARRET.

*In the South Kensington Museum.*





first prospered in his profession, was reduced to bankruptcy, and at his death left his children pensioners on the Royal Academy. Several of the family achieved distinction as artists, and George Barret the younger, who was born about 1767, by patient exertion made himself a high reputation. He was of frugal and industrious habits, and studied rather to attain excellence in his art than to benefit his purse. His first pictures, exhibited at the Academy in 1795, were views in Yorkshire and on Loch Lomond, and for several years afterwards we find mention in the catalogues of this painter, which cease in 1803. To the exhibitions of the Water-Colour Society, of which he was for many years the Secretary, he sent some fifteen pictures annually, mostly painted in the vicinity of London, where he lived. A few of his drawings were executed in conjunction with Cristall, and later with F. Tayler. His colouring was warm and rich, but in his efforts to depict the glow of sunshine he often rendered parts of his work gloomy and sombre. He loved extended landscapes with Claude-like temples and ruins ; some clumsily-drawn recumbent cattle in the foreground, and dark groves of trees to right and left ; the whole bathed in sunlit haze. His pictures were often of large size, generally somewhat brown in tone, and many of them have faded sadly, owing to the use of unstable pigments. He was an adept in the employment of washing to remove surplus colour, and he was fond of the use of bread to take out high lights. He drew the figure in a rather slovenly manner, and he often spoilt the texture of his works by constant abrasion. In spite of these defects the drawings of Barret will always be esteemed, as his art was truly original, and he occupies a field peculiarly his own. During his later years he experienced many afflictions, and he died in poor circumstances in 1842,

when a subscription was opened for his family. Barret was an author as well as a painter, and he published in 1840 *The Theory and Practice of Water-Colour Painting*. We have selected a small drawing from the Historical Collection at South Kensington, which will serve to convey an excellent idea of his style as it embodies many of his marked peculiarities. It is entitled a *Classic Composition*. On the left is a magnificent range of buildings, with groups of characteristic trees ; on the right a barge with figures. The drawing is low in tone, and the lights have been taken out by washing. This little picture formed part of the Ellison Gift.

Amongst the actual founders of the Water Colour Society, ROBERT HILLS takes high rank. He was born in Islington in 1769, and studied art under Gresse. His first appearance as an exhibitor at the Royal Academy was in 1791, when he contributed "A Wood Scene with Gipsies." We know little of his early life, or by what means he was induced to turn his attention to animal-painting, the branch of art in which he excelled. Hills was a most industrious draughtsman, and he was indefatigable in collecting materials for his work. He was also an expert etcher, and published many of his delicate outlines of deer and other animals, to the number of upwards of 800, in every variety of action. The first part of this admirable series of etchings was issued in 1798. The print-room of the British Museum contains a fine collection of these etchings, many of them touched on by the artist and including numerous rare states of the plates. Hills, moreover, turned his knowledge of animal form to account as a sculptor and modelled a red-deer in terra-cotta clay. His execution, especially in his later works, is peculiarly laboured ; the entire surface being finished by stippling. He seems to





DEER IN KNOWLE PARK. By ROBERT HILL.

*In the South Kensington Museum.*





have even gone out of his way to make the stippling apparent, and to bring every part of the picture into dots or minute points of colour. The extent to which this is carried gives a mechanical look to his work ; and he appears to have painted chiefly from drawings, and to have made his foliage a mere background for the animals into which they have the look of being inlaid. There is no evidence of the play of light and shade or of the sparkle to be found in nature. It has been pointed out that in the landscapes of Robson, in conjunction with whom many of his works were executed, this same woolliness of texture is apparent. Hills sometimes inserted the animals in landscapes painted by Barret. We have reproduced a characteristic example of their joint workmanship from the Historical Collection at South Kensington—*Deer in Knowle Park*—a group of deer among heath. It is curious to notice how much these artists have here conformed in their style and touch. Hills continued to exhibit with the Water-Colour Society until 1818 when, for some reason which has not been explained, he stood aloof from them for five years, sending his drawings to the Royal Academy. In 1823 he was a second time elected a member, he again contributed to the Society's exhibition in their new Gallery in Pall Mall, and remained an exhibitor until his death, which took place at Golden Square in 1844, in his seventy-fifth year.

WILLIAM HENRY PYNE, the son of a leather-seller in Holborn, was born in 1769. His fame rests rather upon his numerous art publications than upon his water-colour drawings. In his early days he studied art under a good master, for whom, however, he conceived an aversion ; but he managed to become a skilful draughtsman and in turn took up portrait, landscape, and figure-painting. He published from 1803 to 1806

his well-known *Microcosm, or Picturesque Delineation of the Arts, Agriculture, Manufactures, &c., of Great Britain*. This work contains many hundreds of groups of rustic figures, implements, &c., drawn and etched in aquatint, and it has proved a fertile source of inspiration to numerous would-be artists down to the present time. Mr. Roget states that "a few groups like those of the *Microcosm* are at the British Museum. In them the pen is used neatly (without the freedom and dash of a dexterous sketcher such, for example, as Rowlandson), and some are composed with much taste." It was followed in 1808 by *The Costumes of Great Britain*, after which he published in conjunction with Mr. Ackermann, a series of illustrations of the royal palaces, Windsor, St. James's, &c. For this latter work he undertook the letterpress only, the illustrations being supplied by Stephanoff, Charles Wild, and other artists. He was the author of one of the most chatty and agreeable art publications known to us, entitled *Wine and Walnuts*, and he furnished much amusing gossip on art matters to the *Literary Gazette*. He likewise edited, and probably to a large extent wrote, the *Somerset House Gazette*, which after its second year of publication was merged into the *Literary Chronicle*. This represents but a tithe of his labours as an author, for he seems to have been constantly engaged throughout his life in literary pursuits. Much of our knowledge of the early practice of water-colour painting is derived from his writings, and his criticisms are always judicious and carefully thought out. He was a lively and entertaining companion, fond of the society of artists, and full of clever schemes which he had not the perseverance to realize. In the drawings of his early days he outlined the subject with the reed-pen, and tinted the foreground with warm tints, reserving his greys for the middle





A RUSTIC LANDSCAPE. BY WILLIAM HENRY PYNE.

*In the Print Room, British Museum.*





distance. He excelled in the delineation of rustic scenes, and his figures and animals are carefully drawn and well-introduced. Pyne's old age was full of trouble and difficulties: he died at Paddington after a long and trying illness on May 29, 1843. We have been permitted to select an example of his art, entitled *A Rustic Landscape*, from the British Museum collection.

NICHOLAS POCOCK, another foundation member of the Water-Colour Society and the oldest of the company, came of a good family in Bristol, in which city he was born about 1741. He was entirely self-taught as an artist, having been brought up to the sea, and commanded a merchantman. He used to illustrate his log with sketches, and after a while he adopted art as his profession, and at first settled in Bristol, but came to reside in London in 1789. There he married and reared a family, and his house in Great George Street, Westminster, was much resorted to by the leading men of the Navy at that day. He painted both in oils and water-colours, chiefly marine subjects, and delighted in representing naval actions. His manner was founded on that of the old school, though in his drawings he attempted many things not dreamed of by the topographers, and he is credited with being "among the first to rescue his art from the dominion of outline, by blending softness and ærial perspective with force of effect." From 1805 to 1813, he was a constant contributor to the exhibitions of the Water-Colour Society. He died at Maidenhead on March 19, 1821.

SAMUEL SHELLEY who was born in Whitechapel about 1750 was likewise a self-taught artist. We first hear of him in 1770, when he gained a Society of Arts premium. He became celebrated as a miniature-painter, and was extremely successful in his female portraits. We refer to him here chiefly be-



cause the Water-Colour Society was planned in his house. He became its first treasurer, and sent allegorical subjects, such as, *Cupid Turned Watchman*, and *Love's Complaint to Time*, to its exhibitions. Shelley was a skilful engraver, and published many of his own portraits; he also worked as a book-illustrator. He is stated to have died in George Street, Hanover Square, December 22, 1808, though the accuracy of this date is questioned by Roget.

WILLIAM FREDERICK WELLS, to whom the inception of the Water-Colour Society was, as already stated, mainly due, was a fashionable teacher, and was drawing-master for nearly thirty years at Addiscombe College. He was born in London in 1762, and studied under Barralet. His drawings appear to have been chiefly views in various parts of the kingdom and on the continent. His early drawings were executed in the tinted manner. Wells was the lifelong friend of Turner and it was at his suggestion that Turner undertook the *Liber Studiorum*. Wells himself successfully engaged in the publication of *A Collection of Prints Illustrative of English Scenery from the Drawings and Sketches of Thos. Gainsborough, R.A.*, in conjunction with Laporte, in 1819. He became for a brief period the president of the Water-Colour Society in 1806, and he died in 1836.

WILLIAM SAWREY GILPIN, the son of Sawrey Gilpin, R.A., and the first president of the Water-Colour Society, was chiefly known as a teacher. We have already, in our account of the Society, given an outline of his career, and we may pass to FRANCIS NICHOLSON, who was in his day one of the most eminent of the foundation members. He was born at Pickering, in Yorkshire, in 1753, and practised for a time, chiefly in oil, in various parts of his native county.

Thence he came to London and devoted himself largely to lithography, and greatly contributed to the advancement of that art. He is said to have produced upwards of 800 drawings upon stone. He published in 1822 a work entitled, *The Practice of Drawing and Painting Landscape from Nature*, and Pyne gives an account in the *Somerset House Gazette*, of a process he discovered of treating the lights in water-colour painting. His system was based on the use of a spirit varnish with which he coated any surfaces he wished to preserve, he then painted over them with water-colours in the usual way, and finally, by means of spirits of wine, removed the varnish, leaving the lights as sharp and clear as if laid on in opaque colour, and Pyne further states that though his process did not find favour among his brother artists, his success stimulated them to strive after greater richness and force which they subsequently achieved. He adds, "Mr. Nicholson having, after much ingenious experiment, arrived at this *desideratum*, with a liberality that cannot be too highly esteemed, gave his discovery to the world." The reviews of Nicholson's book extend over many pages in the *Gazette*, and he gives very minute directions to guide the student and the beginner. Even at that time doubts had arisen with respect to the stability of water-colour drawings, and we extract the following remarks on this subject from Nicholson's work:—"The objections usually urged against the use of water-colours is their supposed want of permanency. If this be advanced at the present day, it must be by those who take their opinion on trust, or have not observed anything but such slight performances as were done formerly, and called washed or stained drawings: these being thinly tinted and generally with vegetable colours, could not be expected to remain; but to maintain from

thence that all water-colours must be very fugitive proves nothing but ignorance of the present practice and of what it may be extended to. Neither does the change that may be observed in some modern productions prove anything, but a continuance of the use of perishable materials by artists who prefer their present effect to one that is not quite so pleasing at first but will be lasting." After explaining such causes of change in oil paintings he says :—" Water being used as the vehicle in painting is not subject to change, consequently the alterations that may take place, will be in the colours, this is caused principally by the action of light, and in proportion to its intensity and continuance, they will become lighter ; but I am persuaded that in a good body of such substances as those I have mentioned the change will not be by any means greater than that of the same colours in oil." This was written in 1822 and we have not got much further than this at the present day.

There is reason to fear that in his later years, when Nicholson had retired upon a handsome competency, he ruined many of his best pictures by the experiments he was fond of carrying on with various varnishes and nostrums. In his recent *History of the 'Old Water Colour' Society*, Mr. Roget devotes an entire chapter to this artist, and gives an amusing account of the circumstances of the communication by Nicholson of his discovery to the Society of Arts, for which he was awarded a premium, and likewise of his exposure of the tricks by which certain drawing masters, who had become members of the Committee of the Polite Arts, obtained rewards for their own pupils. In this exposure he was aided by John Varley and, after they had pointed out that the premiated drawings of the pupils were in many cases not the real work of the candidates, "a resolution was entered in the Society's books requiring



every candidate to give proof that the drawing sent in was entirely the production of the claimant, by his being placed alone in a room and there making a drawing, or such parts of one as would satisfy the Society that the claim was fair." Nicholson died in London on the 6th March, 1844, at the advanced age of ninety-one years. He was fond of painting water-falls and streams of running water, but though he became distinguished in his own day, his reputation has not been maintained.

Among the illustrious band of students meeting under Dr. Monro's hospitable roof no one made better use of his opportunities or gathered more instruction from his companions than did JOHN VARLEY, who was born at Hackney, August 17, 1778. His father was private tutor to Lord Stanhope, and objecting to foster his son's liking for art, apprenticed him to a silversmith, from which employment he shortly afterwards, on the death of his father, found means to free himself. Varley worked for a while under a portrait-painter, and subsequently as an architectural draughtsman, sketching in his spare time everything that came under his notice; rising even, we are told, at daybreak, in order to get two hours with his notebook before beginning office work at eight. He was enabled, when absent on some tour with his master, to make a vigorous drawing of Peterborough Cathedral, which was exhibited at the Royal Academy in 1798, and gained him much credit. During the next year or two he visited Wales and the northern counties of England and found numerous subjects for his facile pencil. Even thus early his drawings found purchasers, and he became from this time a frequent exhibitor at the Royal Academy. It was about this time that his work attracted the attention of Dr. Monro, and that he began to

frequent his gatherings in the Adelphi. In order to take full advantage of these opportunities he moved to rooms in Charles Street, Covent Garden, which he shared with his brother Cornelius, and here they had a studio and gave lessons. In 1803 he married his first wife, one of three sisters, named Gisborne who each became united to well known men, the one to Copley Fielding, the other to Muzio Clementi, the musician. As a proof of Varley's industry we may mention that in 1804, the year of his election to the Water-Colour Society, he contributed no less than forty-two works to their exhibition, even increasing his drawings up to the surprising number of sixty in 1809. The total of his exhibited works in the eight years ending 1812 was 344. No wonder that his manner became insipid and commonplace, and that he exhausted his resources in finding subjects. He even drew his inspiration from prints and etchings, and reproduced his sketches with stock foregrounds varied in every imaginable way. All this time he was increasing his reputation as a teacher, and several of his pupils became eminent in art. He was moreover an enthusiastic believer in astrology, on which subject he wrote a treatise, and he cast the nativities of his friends and pupils. Some whimsical stories are told concerning the successful character of certain of his predictions. He published in 1830 *Observations on Colouring and Sketching from Nature*, and he was also the author of *A Practical Treatise on Perspective*. Throughout his long career he continued firm in his allegiance to the Water-Colour Society. The landscapes of Varley have great breadth and simplicity of treatment. He worked with a full pencil, and his tints are fresh and pure. He was somewhat mannered in his treatment, but he thoroughly understood the rules of composition, and introduced





LANDSCAPE, WITH LAKE. By JOHN VARLEY.

*In the Print Room, British Museum.*





his figures with good effect. In the latter part of his life he practised a mode of execution which we are bound to consider somewhat tricky. His plan consisted in straining a sheet of common whitey-brown paper over ordinary drawing paper. On the former he painted the subject in rich tints and for the high lights he rubbed away the coarse paper down to the pure white surface beneath. We are conscious of the fact that the small landscape from the Print Room of the British Museum which we have selected to represent this artist scarcely does him justice, still it serves to show the grace of his compositions and the simple features he needed for a pleasing and effective little picture. His death occurred in 1842.

CORNELIUS VARLEY, a younger brother of the foregoing, was likewise a foundation member of the Water-Colour Society, and two other brothers were from time to time exhibitors at the Academy—a remarkable instance of the development of a taste for art in many members of the same family. Young Varley was upon the death of his father entrusted to the care of an uncle, a manufacturer of philosophical instruments, with whom he remained until he was twenty, when, in consequence of some misunderstanding with his relation, he joined his elder brother John and devoted himself to an art career. Like his brother, he was much engaged in teaching, and in his holidays and spare time he visited Wales and made many sketches. He left the old Water-Colour Society in 1820 when oil painters were excluded from the gallery. His exhibited pictures were relatively few in number and were chiefly in illustration of classical themes. He carried his work further than did his brother, and attempted more thoroughness and completion, thus missing the breadth and grandeur present in the best drawings from the hand of John Varley. He lived to a great

age taking throughout his career much interest in scientific pursuits and being to the last a constant attendant at the meetings of the Royal Institution and of the Society of Arts. He made several improvements in the construction of philosophical instruments, and he was the inventor of the graphic telescope. Cornelius Varley outlived all the other founders of the Water-Colour Society, and died at Highbury, October 2, 1873, in his ninety-second year.

JOHN CLAUDE NATTES was born about 1765, and studied art under Hugh Dean. Roget calls his teacher "Hugh Neale," and says the latter enjoyed the *sobriquet* of the "Irish Claude." Nattes worked mainly among the topographers, and did not get beyond their methods. Between 1797 and 1800 he travelled through Scotland to prepare the drawings for his *Scotia Depicta*, published in 1804. He must also have visited Ireland to obtain the materials for *Hibernia Depicta*, which appeared in 1802. He subsequently issued a series of views of English watering places, and in 1806 published *Bath Illustrated*. He was expelled from the Water-Colour Society, as we have seen, in 1807, and afterwards exhibited at the Academy until 1814.



## CHAPTER VII.

*Original Members of the Water-Colour Society—Joshua Cristall  
—William Havell—James Holworthy—Stephen Francis  
Rigaud—John Glover—Anne Francis Byrne—John Byrne  
—William Payne—Paul Sandby Munn—Thomas Heaphy  
—John Smith—Augustus Pugin—John James Chalon,  
R.A.—Alfred Edward Chalon, R.A.—William Delamotte  
—Robert Freebairn.*

IN this chapter we have collected the artists who joined the first founders of the Water-Colour Society, and who with them constitute the sixteen original members who contributed to its earliest exhibitions. With them we have placed a few of the masters who belong essentially to this period of the Society.

Few among the figure-painters of that day were more distinguished than JOSHUA CRISTALL, the son of a Dundee skipper, who was born at Camborne in Cornwall, in 1767. While he was still a boy Cristall's parents removed to Blackheath, near London, and he was sent to school at Greenwich. His early inclinations, for art were opposed by his father who apprenticed him to a china-dealer, but this occupation was most unbearable to him and he ran away from home and entered on

a life of great hardship. For a while he obtained employment in the Potteries and worked as a china-painter at Turner's factory near Brosely in Shropshire. Then he came to London and studied art, being secretly assisted by his mother, though he injured his health by a foolish attempt to subsist wholly on potatoes. He had previously it seems lived for a twelve-month on salt pork and rice, to carry out an agreement into which he had entered with a Scotch comrade. In the schools of the Academy and aided by Dr Monro he made rapid progress and painted classic subjects with taste and refinement. On his election as a foundation member of the Water-Colour Society, Cristall speedily gained a good position and became one of its most ardent supporters. He was on several occasions chosen as the President, and during his long life was a constant contributor to the exhibitions. Pyne, in his account of the *Rise and Progress of Water-Colour Painting*, says concerning this artist:—"We never recur to the works of this classic genius, but we regret that he did not originally direct his fine talent for composition to the profession of sculpture, or to painting in oil. There was perceptible in his early designs a largeness of parts and a greatness of execution that called for more powerful space for the display of such rare excellences than the limited scope of water-colours could afford; unless, indeed, he had been sufficiently adventurous to have revived the art of body colours and attempted designs on the magnificent scale of the celebrated cartoons"; and later he remarks—"Every amateur of judgment must recollect the original and sterling taste which he has continued to display, from year to year, in his single figures and compositions of English rustics, which have contributed so largely to the interest of the Exhibitions of the Painters in Water-Colours.

His fishermen, cottage groups, gleaners, and other pictures of humble life, may be pronounced, allowing for their bold, broad, and comparatively slight manner of execution, to rank with the most original and masterly productions of the modern school." His skill as a figure draughtsman was recognized by Barret and Robson, to whose landscapes he frequently added appropriate groups. Cristall was most fortunate in his marriage, and his house became the resort of many artist friends. He also belonged to the Sketching Society, which brought him into intimate relations with the foremost painters of the day. About 1823 he retired, owing to failing health, to a small cottage on the Wye, but on the loss of his wife the place became distasteful to him and he returned to London, where he spent the last few years of his life, dying in October, 1847, in St. John's Wood; he was buried by the side of his wife at Goodrich. The figure subjects of Cristall have a simple grace and elegance, and even his rustics and fisher-folk have a certain polish and charm which refines them without losing their character and individuality. He was fond of adding height to his figures, which practice he may perhaps have borrowed from classic artists whose best models he diligently studied. He used pure and transparent colours and cared but little for the new methods of treatment. He was undoubtedly a great acquisition to the early Water-Colour School, and his works even to the present time maintain their reputation.

WILLIAM HAVELL, the third son of a drawing-master at Reading, blessed with fourteen children, was born in 1782. His father wished him to follow commercial pursuits, but the boy took every opportunity in secret to study art and made his way to Wales, whence he returned with some ex-

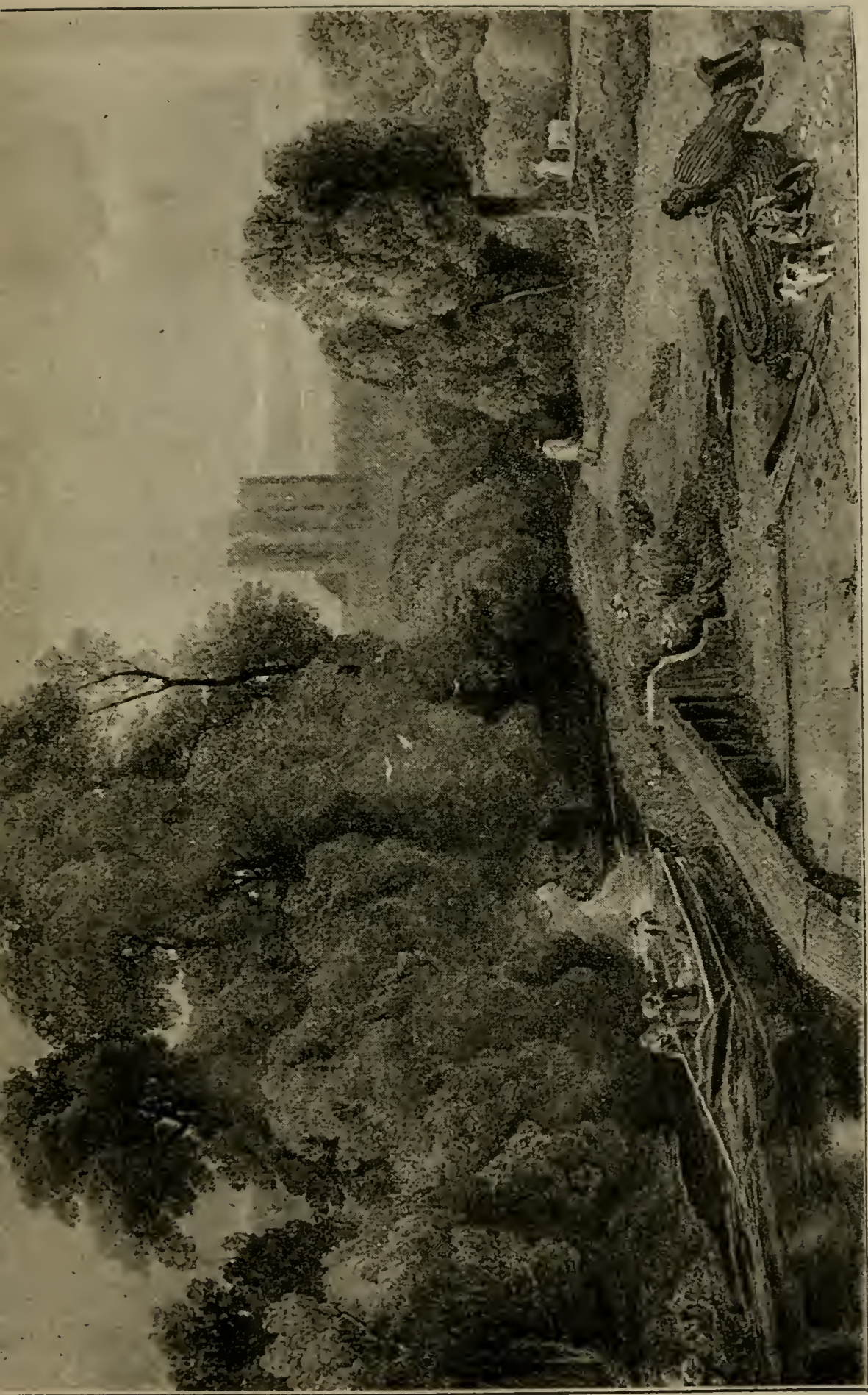


cellent sketches. He loved mountain scenery, and spent two years in Westmoreland, where he produced many fine works. He must have made rapid progress, for he first exhibited at the Academy in 1804, and the same year was elected a member of the Water-Colour Society. He was a successful painter, and sent from ten to a dozen works annually to their gallery. Havell worked at this period both in oil and water-colours. In 1816 he was appointed draughtsman to Lord Amherst's Mission to China, but owing to a quarrel with one of the officers he threw up his post and went to India instead, where he passed several years in fairly lucrative employment as a portrait-painter, though he failed to realise, as he had hoped, a fortune. He returned home in 1825, and again joined the Water-Colour Society, but found that during his absence his reputation had declined, and that his art was no longer appreciated. Roget notes from the correspondence of one of his friends that this was "owing to the free use of body-colour!"

Havell then spent some time in Italy where he was the companion of Uwins. He again lost his membership in the Water-Colour Society, betook himself to oil-painting, and exhibited for many years at the Royal Academy. His death took place at Kensington in 1857. We have illustrated his fine drawing of *Windsor on the Thames*, from the Historical Collection at South Kensington, which is richly painted in transparent colour. It is broadly and largely treated, as were many of his early pictures, and he certainly deserves prominent recognition among those who succeeded in lifting water-colour painting out of the littleness of the topographic school.

JAMES HOLWORTHY, of whose early years we can trace but little, was an occasional exhibitor at the Academy down to the date of his election, after which he was a constant contributor





THE OLD KEEP OF WINDSOR CASTLE, FROM THE THAMES.

By WILLIAM HAVELL.

*In the South Kensington Museum.*





to the exhibitions of the Water-Colour Society, sending views in Wales and in the Lake districts. He married the niece of Wright of Derby, in 1824, and shortly afterwards retired to a country estate near Hathersedge. He died, however, in London, in June, 1841.

STEPHEN FRANCIS RIGAUD was probably a son of Rigaud the Royal Academician, as we find him to have been a student of the Academy, and an exhibitor in 1797. In 1801 he obtained the gold medal of the Royal Academy for his historical painting *Clytemnestra Exulting over Agamemnon*. He painted chiefly religious and classical subjects, and after his election to the Water-Colour Society, was a regular contributor to their exhibitions, but seceded on the disruption of the Society in 1812. We have been unable to ascertain the date of his death, but from 1849-51, he was sending classic subjects to the gallery of the Society of British Artists, and Mr. Roget states that a letter from him desiring as "one of the original founders of the society," to be again recognised as a member was read before the Water-Colour Society on August 3rd, 1849.

We have still to mention JOHN GLOVER, who never wholly freed himself from the methods of the earlier school. He worked both in oil and water-colours, and though his style was mechanical it seems to have gained him many admirers. He was born in Leicestershire, February 18th, 1767, where his parents were simple village folk. He must have made good use of his schooling, for we find him in 1786 the master of the Appleby Free School, and about 1794 he gave up teaching and resolved to devote himself to art, which he had long practised with fair success. He was a great lover of rural scenery and he was a skilful painter of animals, Roget tells us that he had a most extraordinary power of taming birds

which became so much attached to him that even when they were given their liberty, and had flown away to their native woods they would come back at his call, whenever he pleased. It is pointed out in the *Century of Painters* that Glover's methods in water-colour painting were founded on those of Payne. He made extensive use of Payne's grey; like him he had a tricky style of execution, and he affected a mechanical rendering of foliage by the employment of a split brush. He resorted moreover to accidents of lighting caused by the sun's rays in piercing through clouds or penetrating dense foliage. We have already shown that Glover's counsel led in some measure to the breaking up of the Water-Colour Society in 1812. Shortly afterwards he almost abandoned water-colours, betook himself to oil-painting, and acquired a large practice as a teacher. He married early in life and became the father of four boys and two girls. In person he was stout and tall, but he was club footed. Notwithstanding his lameness he was a good walker, capable of covering many miles with ease, and a wonderful climber. Glover in 1823 took a prominent part in the foundation of the Society of British Artists. He ultimately resolved to emigrate to Western Australia, the new Swan River Colony, and he arrived there in 1831. From thence he sent his sketches of native scenery to the mother country, but they met with little success and found no purchasers. He seems during the last few years of his life as a colonist to have given up painting. He died December 9, 1849.

ANNE FRANCES BYRNE, the first lady who joined the Water-Colour Society, the ranks of which she entered as an "associate exhibitor," was a daughter of William Byrne, the engraver. She began life as a teacher, but after her election to full membership, in 1809, she devoted herself entirely to flower

painting, in which branch of art she was most successful. In order to permit of her membership it became necessary to alter the rules of the Society, for flower paintings seem to have originally been excluded from the exhibitions. She was born in 1775, and died, January 2nd, 1837. Her brother, JOHN BYRNE, in later life became an associate exhibitor of the Water-Colour Society, and painted natural scenery with truth and beauty. He died in 1847.

Though he never attained to full membership of the Society we must here mention WILLIAM PAYNE who held an appointment at Plymouth, and having a taste for art seems to have taught himself drawing and to have formed an independent style. We hear of him at Plymouth as early as 1786, when he sent a drawing to the Royal Academy, and from that date onwards contributed from time to time to the London Exhibitions. In 1809 he was elected an associate exhibitor of the Water-Colour Society, but he seceded from it in 1812. He was for many years resident in London, and his works found many admirers and not a few imitators. He was a brilliant colourist and was fond of rather vivid and startling effects of sunshine and shadow. His services were in great demand as a fashionable teacher, and in his later days he degenerated into a slovenly, mannered style of execution. He must have been a very rapid draughtsman as his works are very numerous. He was the inventor of a well known, but treacherous, purple-grey colour named after him "Payne's grey." His death probably took place before 1820.

PAUL SANDBY MUNN [born 1773, died 1845] was an associate exhibitor of the first Water-Colour Society, and contributed once to the exhibition when it was thrown open to outsiders. He was a clever teacher, and painted landscapes and views in Wales and the north of England. He scarcely belongs to the



more modern period of the art, as his works are not free from the stained manner. He died in 1845 at Margate.

THOMAS HEAPHY, though of French descent, was born in Cripplegate, in 1775. He was first apprenticed to a dyer, but in consequence of his art ability he was passed on to an engraver named Meadows, and having married before his time expired, he took to colouring prints and painting portraits to maintain his young wife. His first picture to attract notice was *The Portland Fish Girl*, exhibited in 1804, but his *Hastings Fish Market*, at the exhibition of the Water-Colour Society in 1809, raised him to the summit of success. In 1807 he had been appointed portrait-painter to the Princess of Wales, and the same year he was elected an associate exhibitor of the Water-Colour Society. His subject pictures, though cleverly painted, did not sell, and he reverted to portraiture, with which object he went to the Peninsula, having been commissioned to paint several officers engaged in the campaign. From this date Heaphy can no longer be regarded as belonging to the Water-Colour School. After his return from abroad he engaged in some building speculations in St. John's Wood, and for a time seems to have given up painting, but he did not abandon his profession, for in 1824 he took a prominent part in the establishment of the Society of British Artists, and he became its first president. He was also a founder of the New Water-Colour Society. Heaphy died in 1835. Had he been less restless and unsettled, he might have achieved a most enduring reputation ; his works are truthfully painted in transparent colours, and tell their story with directness and vigour.

JOHN SMITH belongs more truly to a period anterior to the Water-Colour Society, and we have glanced at his career in an earlier chapter. Nor, strictly speaking, can we regard AUGUSTUS

PUGIN as a water-colour painter, though he was, as we have seen, elected a member of the Society shortly before its dissolution in 1812, after he had been for several years an "associate exhibitor." He worked for all the best years of his life as an architect under Nash, and made numerous topographic drawings for Ackermann and others; he wrote also many works on architecture, and contributed more than any other author to the revival of Gothic architecture. Pugin sketched boldly and expressively, and produced some charming drawings, in which his knowledge of architectural details stood him in good stead. Prior to 1820 he sent many of his works to the old Water-Colour Gallery as an exhibitor, and in 1821, when the Society was reconstituted, he was again elected a member. He died in December, 1832.

JOHN JAMES CHALON, R.A., the son of the French Professor at the Royal Military College, Sandhurst, was born at Geneva in 1778. Though placed in a commercial house his love of art proved too strong, and after studying at the schools of the Academy he began life as an oil painter, having exhibited his first picture in 1800. In 1806 he commenced to paint in water-colours, in the same year he was elected a fellow exhibitor, and in 1808 a full member of the Water-Colour Society. He was among those who in 1812 seceded from the Society, and for a time he again worked chiefly in oil, and probably sought Academy honours. These, however, came slowly, for though elected an associate in 1827, he did not gain full membership until 1841. During a career of fifty years he painted but few pictures and much of his time was devoted to teaching. Chalon was a man of versatile talents, a clever draughtsman, and a most accomplished musician. He was for many years the life and soul of the Sketching Society, and was equally distinguished for his landscapes and genre

pictures. We have selected from the British Museum collection a little sketch of *Cattle in a Meadow* which will serve to illustrate his observant delineation of nature. He does not shine as a colourist, and his water-colour drawings are sombre and somewhat overwrought. John Chalon, who throughout life resided with his brother Alfred, died after a stroke of paralysis in 1854.

Though somewhat out of place, we may here glance briefly at the life of ALFRED EDWARD CHALON, R.A., younger brother of the above, and like him destined for commercial pursuits. These were thoroughly distasteful to him, and in 1797 he became a student of the Academy. In 1808 he joined the short-lived Society of Associated Artists, and about this time practised portraiture in water-colours, in which branch of art he greatly distinguished himself, and became, in fact, one of the most fashionable painters of the day. He was appointed painter in water-colours to the Queen. He excelled in his small full-length portraits, mostly of ladies, which were charmingly posed and most pleasant in colouring. His associateship at the Royal Academy dated from 1812, and he gained his membership in 1816. He enjoyed an established reputation also for his subject pictures in oil, and many of his works were engraved. In his later life he proposed to give the large collection he had formed of works by himself and his brother to the inhabitants of Hampstead, but they were unable to accept the offer. He then offered his works to the Government, but while the matter was under consideration, he died suddenly, October 3rd, 1860, and by the direction of the heir-at-law at Geneva, the collection was sold by auction.

WILLIAM DELAMOTTE was born in 1780, and, after studying for a time at the Royal Academy, he became a pupil of Sir Benjamin West, P.R.A. He however before long determined





CATTLE IN A MEADOW. By JOHN JAMES CHALON, R.A.

*In the Print Room, British Museum.*



to devote himself to landscape art, and made a name for himself towards the close of the century by his water-colour drawings of Welsh scenery. In his earlier work he reminds us of Girtin, but he subsequently outlined his landscapes with the pen and tinted them in a characteristic style. He was, like so many artists of that period, a clever etcher; and he published, in 1816, *Thirty Etchings of Rural Scenery*. He resided for a time at Oxford, but in 1803 obtained the appointment of drawing master at the Military Academy at Great Marlow. Delamotte afterwards returned to Oxford, and died there in 1863 at the age of 83. Many of his sketches were sold by Sotheby in the following May. His works were carefully and accurately drawn, and the perspective of his buildings was well understood, but though he introduced cattle and animals with good effect, he does not take high rank as an artist.

We have still to notice among the earliest of the fellow exhibitors, ROBERT FREEBAIRN, who was born in 1765, and was the last pupil of Richard Wilson. On the death of his master he visited Italy to pursue his studies, and remained there for ten years. Returning to London in 1792 he painted chiefly in oil and exhibited Italian subjects with but little intermission for many years at the Royal Academy. For two years he contributed drawings to the newly-formed Water-Colour Society, which were neatly and carefully finished and brilliant in point of colour though not of great excellence. His death took place in 1808, at the early age of 42. Roget tells us that "it was in connection with this event that a rule was made [by the Water-Colour Society] allowing the family of a deceased member or associate to exhibit works prepared by him for the gallery," but Freebairn's widow did not take advantage of this provision.



## CHAPTER VIII.

*Ramsey Richard Reinagle—Frederick Nash—Thomas Uwins, R.A.—William Turner (of Oxford)—John Augustus Atkinson—Edmund Dorrell—Francis Stevens (of Exeter)—John Thurston—William Scott—Charles Barber—William Westall, A.R.A.—Peter de Wint.*

WE have still upon our list the names of a few of the artists who became members of the Water-Colour Society during the earlier period of its history, prior to its first disintegration, and who thus belong more strictly to the middle period. Among these we must mention RAMSEY RICHARD REINAGLE, R.A., who after exhibiting with the Society in 1806, was in 1807 elected a member. At this period his works were chiefly foreign views, most likely sketches brought back with him from Italy, where many of his earlier years were passed. He was the son of Philip Reinagle, R.A., and was born in 1775. Reinagle painted both in oil and water-colour, and he also worked in distemper on Robert Barker's panoramas. He entered into partnership with one of Barker's sons in a rival panorama speculation in the Strand. He was a frequent exhibitor both at the Academy and at the exhibitions of the

Water-Colour Society, of which he became the president in 1808, but in 1812 he was one of the seceders. He was elected an associate of the Royal Academy in 1814, and gained his membership in 1823. His animal pictures have not the vigour and truth of those painted by his father, and his name is chiefly remembered in consequence of a curious scandal in connection with a work he sent to the Academy in 1848. It seems that having purchased a landscape, he exhibited it in his own name, and the matter having been remarked upon an enquiry was instituted. As the result of the investigation Reinagle was compelled to resign his diploma, but he still continued to exhibit, and in his old age he received an allowance from the Academy. He died at Chelsea, November 17th, 1862.

FREDERICK NASH was born in Lambeth in 1782, and after studying art under Malton, he worked as a draughtsman for Sir R. Smirke. He exhibited for a while from 1800 onwards at the Academy, and in 1811 he was elected a member of the Water-Colour Society, at which time he was the draughtsman of the Society of Antiquaries. He seceded from the Society in 1812, but he occasionally sent drawings to their gallery, and in 1824 he was re-elected a member. He excelled in the pictorial treatment of architecture, with well introduced figures and accessories. Being engaged on a work illustrating the French palaces, many of his exhibited drawings were views of Paris and Versailles. Subsequently Nash travelled on the Rhine and in Switzerland, and his continental subjects were greatly admired and produced high prices. He died at Brighton, December 5th, 1856. Many of Nash's topographical publications are standard works.

THOMAS UWINS, R.A., born at Pentonville, February 24th,

1782, was apprenticed to an engraver, but relinquished his articles in order to study at the Academy schools. He first essayed portraiture and book illustration, and in 1808 became an associate and in the following year a full member of the Water-Colour Society. He painted chiefly rustic figure subjects, and delighted in brilliant sunny groups. Owing to failing health he went in 1814 to the south of France, where he remained for several years, working mainly for the publishers. He resigned his membership of the Society in 1818, and went to live in Edinburgh, where he practised as a portrait-painter, and drew likenesses in crayons. He afterwards spent seven years in the south of Italy, and on his return exhibited many successful works in oil, inspired by his recollections of that country. He was elected an Academician in 1838, and in 1844 was appointed the librarian. A few years later we find him installed as surveyor of crown pictures and keeper of the National Gallery, but he resigned both appointments in 1855, in consequence of ill health. His death took place at Staines, whither he had retired to end his days, August 25th, 1857.

WILLIAM TURNER, generally known as "Turner of Oxford," to distinguish him from others of the same name, was born in 1789, and studied under John Varley. We first meet with him as an exhibitor in 1808 at the Water-Colour Society, and in 1809 he became a member. Turner was also one of the original members of the Sketching Society. The whole of his life was passed in the vicinity of Oxford, and he painted many of his principal drawings in its streets and suburbs. He was a diligent and faithful observer of nature, and transferred what was before him to his sketch-book with directness and precision. His views painted later in life on the downs with groups of sheep and cattle were among his best productions,



but he delighted also in the mountain scenery of Wales and Scotland. He was married but left no family. In the fifty-five years during which he contributed to the exhibitions he sent no less than 455 drawings, generally somewhat large in size. After his death, in 1862, his drawings, which had met with but few purchasers during his lifetime, were sold by auction at Christie's in March 1863.

JOHN AUGUSTUS ATKINSON, though born in England, in 1775, passed many of his earlier years in St. Petersburg, where he attracted the attention of the Empress Catherine, and worked under her patronage, and that of her son, the Emperor Paul. He returned to England in 1801, and occupied himself in the publication of several works illustrating Russian life and character, with designs in mezzotint, drawn and etched by himself. He is perhaps best known by these publications and by other works illustrated in a similar way. Thus in 1807 he produced *A Picturesque Representation of the Costumes of Great Britain*, in 100 coloured plates. He joined the Water-Colour Society as an associate exhibitor in 1808, and exhibited with them from time to time until 1818. His best drawings were battles and camp scenes, the outlines drawn in with the pen; he also painted cleverly in oil. He retired to Exeter, of which city he is believed to have been a native, about 1829.

EDMUND DORRELL [born 1778, died 1857], was a native of Warwick, where he was educated by an uncle for the medical profession. His fondness of art, however, induced him to follow the bent of his genius, and he ultimately came to London and enjoyed a fair amount of success as a landscape painter. He was elected a member of the Water-Colour Society in 1810, but seceded in 1812. Several examples of

his work were presented to the Historical Collection at South Kensington by Miss Jane Dorrell.

FRANCIS STEVENS, sometimes known as "Stevens of Exeter," was born in 1781, and was a pupil of Munn. He became a member of the Water-Colour Society in 1806, and with the brothers Chalon he originated, in 1808, the well known Sketching Society. He subsequently joined the Norwich Society of Artists, and resigned his membership of the Water-Colour Society. For a few years afterwards he sent works in oil and water-colour to the Academy from Exeter where he then resided, but we can find no record of the date of his decease.

JOHN THURSTON [1774—1822], who was among the earliest of the associate exhibitors of the Water-Colour Society, was perhaps the foremost wood engraver of his time, and contributed greatly to the advancement of his art. He has slight claim to rank as a water-colour draughtsman, though he made some clever studies in this medium which were generally tinted in Indian ink. He was trained as a copper-plate engraver under James Heath, and worked chiefly for the Chiswick Press. Some of his best designs are those for Whittingham's *Shakespeare*, published in 1814, Falconer's *Shipwreck*, 1817, and *Rural Sports*, 1818.

WILLIAM SCOTT was another associate exhibitor of the Society who never attained full membership. He resided all his life at Brighton, and painted the landscape scenery of the South Downs. He continued occasionally to contribute to the exhibitions in London till 1850. In 1812 he published *Etchings on Stone*, to imitate drawings in black and white.

CHARLES BARBER, also an associate exhibitor, enjoyed a considerable provincial reputation, and was the president of the Liverpool Institute of Arts. He occasionally contributed

landscapes to the Water-Colour Society's Gallery. He died at Liverpool, January 1854. We hear of him as the friend and fellow student of David Cox.

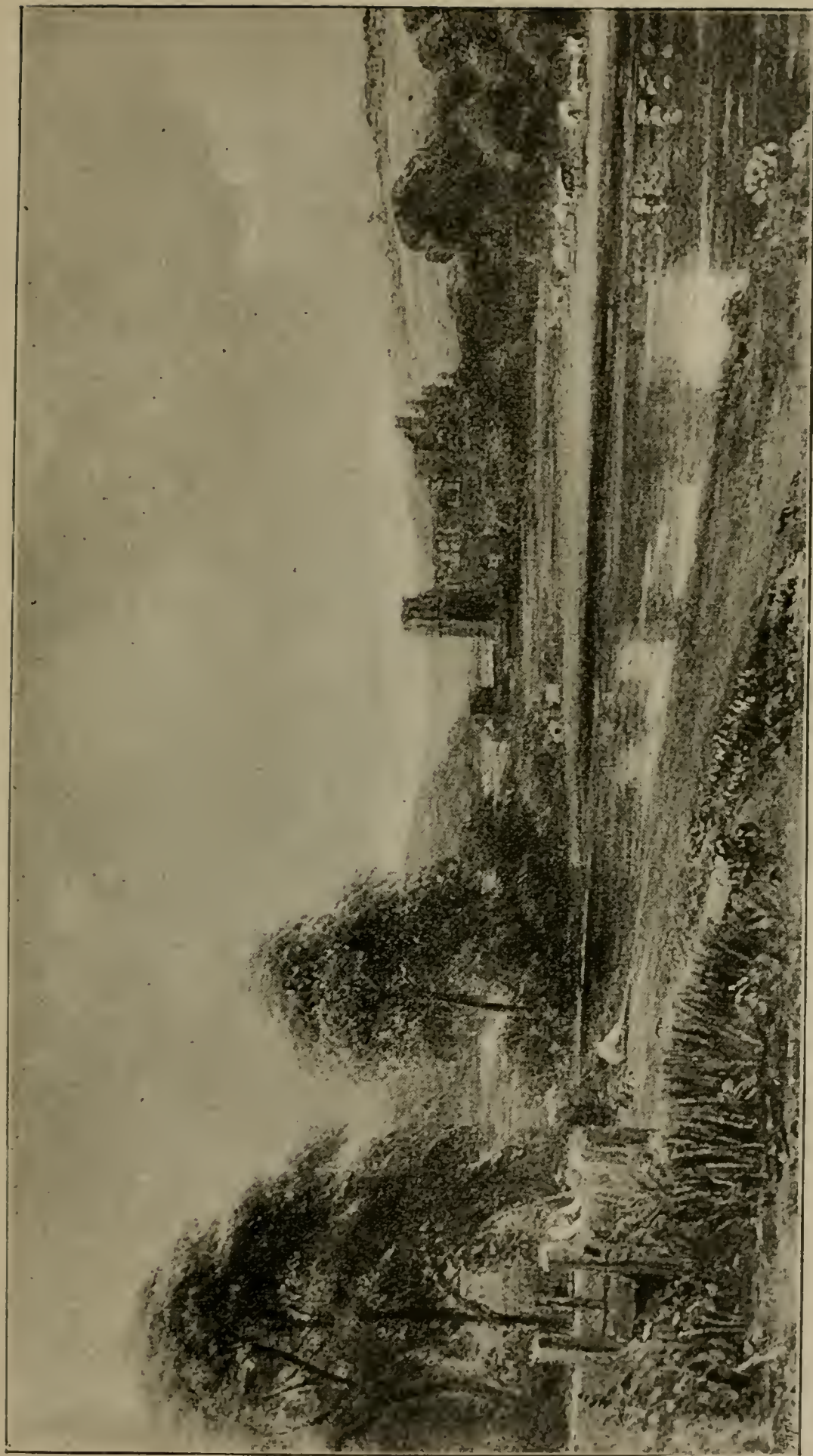
WILLIAM WESTALL, A.R.A., who was the younger brother of Richard Westall, the Academician, was born at Hertford in 1781. His life was one abounding with adventures, and he spent many years in travelling. He sailed with Commander Flinders in 1801, on his voyage of discovery to Australia, as draughtsman to the expedition, and was shipwrecked on the North coast. Here he was picked up by a passing ship sailing to China, where he remained several months, and on his way back to England he spent some time in India, in which country he made many sketches and received much kindness. After his return home he went to Madeira, where he was nearly drowned, and also to the West Indies. In 1808, after privately exhibiting his sketches and drawings in Brook Street, he joined the Associated Artists in Water Colours, and in 1811 he became an associate exhibitor of the Water-Colour Society, but though elected a member of that body in 1812, he almost immediately resigned on being chosen an associate of the Royal Academy in the same year. Though his chief works were in water-colours he sometimes painted in oil. His reputation rests mainly on his illustrated publications which were very numerous. He died at St. John's Wood from the effects of an accident in 1850. Many of his best drawings were in illustration of his travels and voyages; he was a skilful draughtsman and a good colourist, and he finished his works most carefully.

PETER DE WINT, as will be apparent from his name, was of Dutch extraction. His family, originally from Amsterdam, migrated to America, and the father of young De Wint came



from thence to this country, and settled at Stone in Staffordshire. Here our artist was born, January 21st, 1784, and was at first destined for his father's profession, that of medicine. For this, however, he had no taste, so he was permitted to follow the bent of his inclinations, and was placed at the age of eighteen under Raphael Smith, the engraver. There he had Hilton for a fellow pupil, for whom he conceived a most sincere friendship, which lasted throughout life. He does not appear to have devoted much of his time to engraving, but in company with Hilton he worked hard at his art, sketching in all his spare time and painting portraits for his master. After studying for some years at the Academy schools he became an associate exhibitor of the Water-Colour Society in 1810, and two years later attained membership. In 1810 he married Harriet Hilton, the only sister of his friend, and Hilton came to reside with the young couple. For seventeen years they lived together in Percy Street, until the time of Hilton's own marriage, in 1828, when he became the keeper of the Royal Academy.

De Wint was widely known in his day as a fashionable teacher, and his drawings were much sought after. His strong love of English scenery prevented him from caring to go abroad, and he rejected all inducements to try foreign landscape. He visited Lincoln, the home of his wife's family, every summer, and here some of his best works were produced. He loved to paint in Derbyshire and Yorkshire, and he made many studies on the Trent. De Wint was fond of visiting the country seats of his patrons, and there he painted many of his finest works. His skill as a water-colour draughtsman has caused him to be little thought of as an oil painter, though he excelled also in this medium.



TORKSEY CASTLE, FROM THE MEADOWS. BY PETER DE WINT.

*In the South Kensington Museum.*





His method in water-colours was very simple. He rarely used more than ten pigments, which were as follows :—

Yellow Ochre.	Brown Pink.
Gamboge.	Burnt Sienna.
Vermilion.	Sepia.
Indian Red.	Prussian Blue.
Purple Lake.	Indigo.

The last two colours he employed in a special preparation which has proved very unstable and has led to the serious injury of some of his best works. He made a practice of painting on ivory-tinted Creswick paper, the surface of which he kept very wet. De Wint had a good connection among the publishers, and he produced many works for book illustration; his drawings lend themselves well for reproduction by means of engraving.

He was, we consider, one of the most original and talented of the earlier members of the Society. He drew his inspiration directly from nature, and he had a deep appreciation of the charms of our native English scenery, which he handled with rare skill. It has been well said of his art that it was "neither realistic nor ideal." He had a wonderful sense of beauty of line, and he represented a wide landscape with comparatively little labour, for he applied his washes freely and boldly, seldom resorting to stippling, and, except in his later works, he eschewed the use of body colour. His trees are well massed, but he had no special touches for his foliage. We admire him most in some of his slighter sketches, such as those in the beautiful collection bequeathed by Mr. John Henderson to the National Gallery, which though at times somewhat dark, are sparkling in their high lights. Several fine examples of his more elaborate compositions are contained among

the historical series at South Kensington. We may specially mention *The Cricketers*, to our mind one of the noblest water-colours of the English school. De Wint died of heart-disease, June 30th, 1849. We have been enabled to reproduce one of his smaller works at Kensington, the view of *Torksey Castle*, a pleasing example of his art.

Before we enter upon our account of the period which immediately followed the disintegration of the first Water-Colour Society, we may pause for a moment to glance at the position of the art about that time. The earlier stained manner had become quite extinct—a race of painters had arisen who had shaken off the formal mannerism of the successors of the topographers, who studied composition as a distinct branch of their art, and who rendered figure subjects and animals with all the force and brilliancy of the oil painters. The artists of that day trusted almost entirely to transparent colours, and obtained their high lights from the white ground. The seductiveness of opaque pigments had as yet no hold upon the school, and if we exclude certain tricky methods, to which we have briefly alluded, such as Varley's whitey-brown paper and Nicholson's varnish, we may take it that the work as a whole was a genuine rendering of water-colour art. Moreover, the Society already included among its ranks many artists of acknowledged genius, who had shaped out a path for themselves in this new medium, and the great English school of water-colour painters was by this time established upon a firm basis

## CHAPTER IX.

*Anthony Vandyke Copley Fielding—David Cox—John Linnell  
—Frederick Mackenzie—James Holmes—Henry John  
Richter—Harriet Gouldsmith—Henry C. Allport.*

WE have seen that a variety of causes contributed to the downfall of the first Water-Colour Society, not by any means the least important of which was the waning popularity of its exhibitions. The oil painters had for so long arrogated to themselves the leading position that their brethren of the brush, working in the new medium, felt unable for a time to claim a distinct place for themselves, where their art should stand to be judged on its own merits. It was this want of confidence that, at Glover's suggestion, led to the insidious introduction of oil pictures along with the water-colours, after the downfall of the original Society. It is true that there was an understanding that the works of the oil painters should be kept distinct from those in water colours, but we find no trace in the catalogue or in contemporary notices of the exhibitions that this arrangement was adhered to. There is reason to suppose that the contributions by the oil painters did not constitute the most attractive section of the displays, during the period from 1812 to 1821, and few men of note made a name



for themselves in this branch of art in the Spring Gardens Gallery. At the time of the dissolution of the Society there were among the associate exhibitors several artists destined somewhat later to become famous as water-colour painters, and one of these proved a tower of strength to the founders of the new society. This was ANTHONY VANDYKE COPLEY FIELDING, who came of a family of painters, and who would seem from his Christian names to have been intended from his birth for the same career. He was born in 1787, and studied under John Varley. Fielding was another of the group encouraged by Dr. Monro. For some years previous to his election as a member he exhibited with the Water-Colour Society, and he also sent a few of his drawings to the Academy. Many of his pictures were painted in oils, but his reputation rests upon his water-colour drawings. He became an associate of the first Water-Colour Society in 1810 and was elected a member of the reconstituted body in 1812. He served successively the posts of treasurer, secretary, deputy president for Cristall, and in 1831 he was elected president of the Society; and this office he filled until his death.

Copley Fielding early in his career enjoyed considerable success as a teacher; and it is not unlikely that his art to some extent suffered from this avocation, for he learned to value hasty and dexterous execution, and placed more and more reliance upon the manipulative processes which he was in the constant habit of impressing upon his pupils. Among these we include washing out, the use of bread, scraping the surface with a knife, &c. Fielding pleases us most in his marine views, which are very numerous, though his subjects were somewhat hackneyed. We see over and over again the same stretch of rolling sea flecked with sunshine, the boat

with its tawny sail and the wind-driven clouds, the latter, with the passing effect of a squall, serving as the cold background to the fishing boat. It is true there is a sense of movement in the waves and a nice feeling for colour, but we are wearied with constant repetitions, and the works seldom charm us with any variation in treatment or with any indication of an attempt to represent nature as he saw it. In his landscapes he was fond of the undulating scenery of the downs, which he painted in a grey, somewhat insipid, tone. He was well versed in the art of composition which he had doubtless learned from Varley, but in his efforts to improve nature, and in his search after refinement and polish, he is too apt to degenerate into tameness and to produce in his works an over-laboured effect.

Copley Fielding, notwithstanding these shortcomings, exercised a considerable influence on the rising school, and in his numerous works set a fashion in art of which the traces remain to the present day. Professor Ruskin, in his *Modern Painters*, has repeatedly praised his work in no measured terms and in one place he declares—"In his down scenes he produced some of the most perfect and faultless passages of mist and raincloud which art has ever seen. Wet, transparent, formless, full of motion, felt rather by their shadows on the hills than by their presence in the sky, becoming dark only through increased depth of space, most translucent when most sombre, and light only through increased buoyancy of motion, letting the blue through their interstices, and the sunlight through their chasms, with the irregular playfulness of Nature herself, his skies will remain as long as their colours stand, among the most simple, unadulterated and complete transcripts of a particular nature which art can point to." Fielding was a

most prolific painter, sending in 1819 forty-six frames with seventy-one sketches, and in 1820 forty-three frames, containing fifty-six drawings, to the Water-Colour exhibition. He resided for all the latter part of his life at Hove, near Brighton, and died at Worthing on March 3, 1855. Some of his best works have realized remarkable prices, and in the Quilter sale in 1875 his drawing of the *Mull of Galloway* was sold for £1,732 10s. The Historical Collection possesses several of his finest works, notably the *Vale of Irthing*, and *A Ship in Distress*. We have illustrated a small picture from this Gallery, a *View of Ben Lomond*, showing us a glimpse of the loch and the distant mountain, seen from a wooded foreground. The lights on the figures appear to have been scraped out with a knife; this little drawing is signed and dated 1850.

This would seem to be a fitting opportunity to treat of the new members who came forward at the time of the reconstruction of the Society to strengthen the hands of Glover and his friends. Chief among them we must place DAVID COX, the son of a Birmingham blacksmith, born April 29, 1783. As a child he was sickly and delicate, and having shown in boyhood a fondness for art he was apprenticed to a locket-painter, in which work he became extremely expert. On the death of his master he was engaged in a humble capacity among the scene-painters of the Birmingham Theatre. For four years young Cox remained with the company and painted for Macready, the stage-manager, a set of scenes for the Sheffield Theatre, improving much in his art and roving about from place to place as is the custom with strolling players. Cox disliked this unsettled life, and he therefore came to London, and found employment at Astley's Theatre. By a fortunate





VIEW OF BEN LOMOND. By COPLEY FIELDING.

*In the South Kensington Museum.*



accident he made the acquaintance of John Varley who befriended him and invited him to his studio. In 1805 Cox paid a visit to Wales, a country whose scenery he has subsequently made us so familiar with, and on his return he exhibited his sketches. In 1808 he married Mary Ragg, the daughter of his landlady, who was some twelve years his senior, but who proved an excellent and devoted wife. Shortly after his marriage he removed to the outskirts of London and took a small cottage on Dulwich Common. Here he painted and gave lessons. We first find him as a contributor to the short-lived exhibition in New Bond Street, and then in 1813 he became a member of the reconstituted Water-Colour Society, contributing in that year no less than seventeen drawings to the Gallery.

In 1814 he was appointed to teach landscape drawing to the senior officers at the Staff College, near Farnham, and in order to discharge his duties he took up his residence at the College, but he found the work irksome and very soon resigned the post. Cox then became the teacher of a ladies' school kept by Miss Croucher and he resided at Hereford from 1815 to 1827, making, however, frequent visits to the Metropolis, when he ultimately came to London and lived in Kennington until 1841. About this period he was fully engaged in teaching and could not devote so much time as he wished to his art, so he resolved to quit London and to end his days in the neighbourhood of his native town. He retired to Harborne, a suburb of Birmingham, where he turned his attention chiefly to painting in oil and produced many fine works in this medium. Shortly after he came to Birmingham, in 1845, his wife died and her loss was a great shock to him. He was at this time painting much from Welsh scenery and



paying annual visits to Bettws-y-Coed, a neighbourhood he greatly admired. His son, also an artist, frequently came to see him, and he drew round him at Harborne a circle of friends and admirers of his art who appreciated his rare talents long before the London amateurs had become aware of his marvellous genius.

Cox was throughout life most simple-minded and modest in his tastes ; he was plain and homely in his exterior and was known to the artists of that day as "Old Farmer Cox." After his death on June 7, 1859, he was buried in Harborne Churchyard. His friends subscribed for a memorial window to be placed in the church which bears the following simple inscription : "To the Glory of God and in Memory of David Cox, Artist, this window was erected by a few friends, A.D. 1874." Cox published in 1814 *A Treatise on Landscape Painting in Water-Colours*, and later in life he prepared a series of one hundred drawings in sepia for the purpose of illustrating his book, which intention was, however, abandoned. The drawings were acquired by Mr. Quilter, and on his death were sold by auction.

Few who have handled water-colour drawings can have failed to become impressed with a sense of the strong individuality of the works of David Cox. He applied his colours with a full brush, and disregarding all minute detail and finish, he aimed at general effects. He often carries one tint into another while wet, and takes out masses of light with his-pocket-knife. As the authors of the *Century of Painters* tell us—"No painter has given us more truly the moist brilliancy of early summer time, ere the sun has dried the spring bloom from the lately-opened leaf. The sparkle and shimmer of foliage and weedage in the fitful breeze that rolls away the clouds from the



PONT ABER, WALES. By DAVID COX.

*In the Print Room, British Museum.*





watery sun, when the shower and the sunshine chase each other over the land, have never been given with greater truth than by David Cox."

He used at times a coarse straw paper, and on this he freely employed body-colour and scratched away the surface for high lights. It was in this manner that some of his largest and most important drawings such as the *Welsh Funeral* were produced. Respecting his choice of subjects, as we have pointed out in a memoir of this artist, he saw pictures on all sides, and could produce half-a-dozen sketches in a single field. "How slight is the subject of many of his most charming drawings! A wide expanse of sky which we can almost fancy in motion; a grey undulating moorland whose colouring would seem to be indicated by one sweep of a well-filled pencil; a few peasants according admirably in character with the landscape, and the whole so perfect that we feel that another touch would spoil it, and the least attempt to finish would destroy all the charms of its effect."

Towards the close of his life Cox as we have stated painted much in oil, though his works in this medium were rarely seen in London. He still continued, however, to exhibit with the Water-Colour Society. We have chosen to illustrate this artist's work a small sketch from the British Museum, *Pont Aber, Wales*. In the foreground is some rockwork covered with heath, round which winds a road; the background has a glimpse of blue mountains. The handling is extremely sketchy, and it is difficult to say for what the figures are intended—a figure originally placed beside the pony (?) has apparently been sponged out.

JOHN LINNELL, whose name is more famous for his works in oil than as a water-colour painter, was one of those to join

the reconstructed society. He was born in London in 1792. He studied art under Varley, and his first drawings were most probably in water-colours. During his early life he worked chiefly as a portrait-painter. It is interesting to note that when the final change excluding oil paintings from the exhibitions of the Oil and Water-Colour Society was made and Linnell resigned his membership, he withdrew his fourteenth share of the surplus fund, on the ground, as stated by Roget, "That the Society had altered their plans, so as to prevent him from continuing with them whilst following oil painting, his present branch of the art." After his severance from the Society he worked but little in water-colours, and was mainly employed for some years in copying at the National Gallery. He acquired a handsome fortune by his profession, and settled at Redhill, Surrey, where he died at the age of eighty-nine in 1882.

FREDERICK MACKENZIE, born 1787, was a pupil of Repton, the architect, and excelled in his drawings of Gothic architecture. He was one of the artists who took part in the reconstruction of the Water-Colour Society in 1812, but having given up his membership he was again elected an associate exhibitor in 1822, a member in 1823, and became the treasurer in 1831. He generally painted the interiors of cathedrals and churches with a few well-introduced figures subordinated to the architecture, and he published several treatises on drawing and painting, among which we may mention *Etchings of Landscapes* in 1812, and in conjunction with Pugin *Specimens of Gothic Architecture* in 1825. He was in constant employment for Ackermann's publications and he assisted Britton in many of his works. He died in 1854. We have reproduced a sketch by this artist of *Antwerp*





ANTWERP CATHEDRAL. By FREDERICK MACKENZIE.

*In the Print Room, British Museum.*





*Cathedral*, which is little more than a delicate pencil outline slightly washed with sepia, but which serves to show the facile touch with which he indicated the details of Gothic architecture.

JAMES HOLMES, born in 1777, was apprenticed to an engraver and subsequently adopted water-colour painting as his profession. He delineated rustic subjects with much skill and humour and his works took the public fancy. His subject pictures were of a popular and, Roget says, even of a vulgar type, but he soon took to portrait painting, and as early as 1815 many of his contributions to the exhibitions of the Water-Colour Society were miniatures, the beauty of which speedily gained him fashionable sitters. Holmes was likewise a clever musician and gained the patronage of George IV., who delighted in his singing and playing. He is best known by his miniatures of the celebrities of his day. In the latter part of his life he retired into Shropshire, where he died February 24, 1860.

HENRY JOHN RICHTER was of German extraction, and painted figure subjects chiefly of a domestic character. He belonged in the first instance, as we have seen, to the Associated Artists, of which Society he was for a time the president. His connection with the Water-Colour Society was of an extremely uncertain nature; he appears to have resigned his membership, shortly after election in 1813 and to have become a member again in 1821. In the interval he remained an occasional exhibitor. He, however, again resigned his membership and in 1823 was an "associate exhibitor," in 1825 a member, and in 1828, having the year before again resigned, he is an "associate." This was not the last change, but we cannot record all the fluctuations in his position. His pictures were very popular in their day and many of them

were engraved. One of his works, *Christ giving Sight to the Blind* was purchased by the Directors of the British Institution for five hundred guineas. Richter was of a philosophic temperament ; he published a work with a strange title, on the philosophy of the Fine Arts in 1817, and at the time of his death he was engaged in the translation of a work on Metaphysics by Beck. He died in Marylebone in 1857, aged eighty-five.

HARRIET GOULDSMITH, also a member of the Water-Colour Society on its reconstruction, was a constant contributor of landscapes until 1820. Her drawings were pleasing and well-esteemed, she was likewise an expert etcher and she drew on stone for Hullmandel. After her marriage with Captain Arnold, about 1839, she continued to exhibit in her married name. Mrs. Arnold's death took place at the age of 76 in 1863.

HENRY C. ALLPORT after exhibiting for some years with the Water-Colour Society and at the Academy was, as already stated, on the retirement of Glover, elected a member in 1818. He painted landscape scenery with great delicacy and a high degree of finish. Some of his later subjects were from places in Italy. He ceased to exhibit in 1823, when according to Dr. Percy he is reported to have gone into the wine trade. Roget adds—"His surname was one to give colour to the rumour."

A few of the names found in the catalogues of the Oil and Water-Colour Exhibitions are those of artists who painted solely in the former medium and who do not therefore enter the scope of the present work. Some of them attained the rank of Associates in the Society, but are lost sight of when the original intention to exclude oil paintings was reverted to in 1821.



## CHAPTER X.

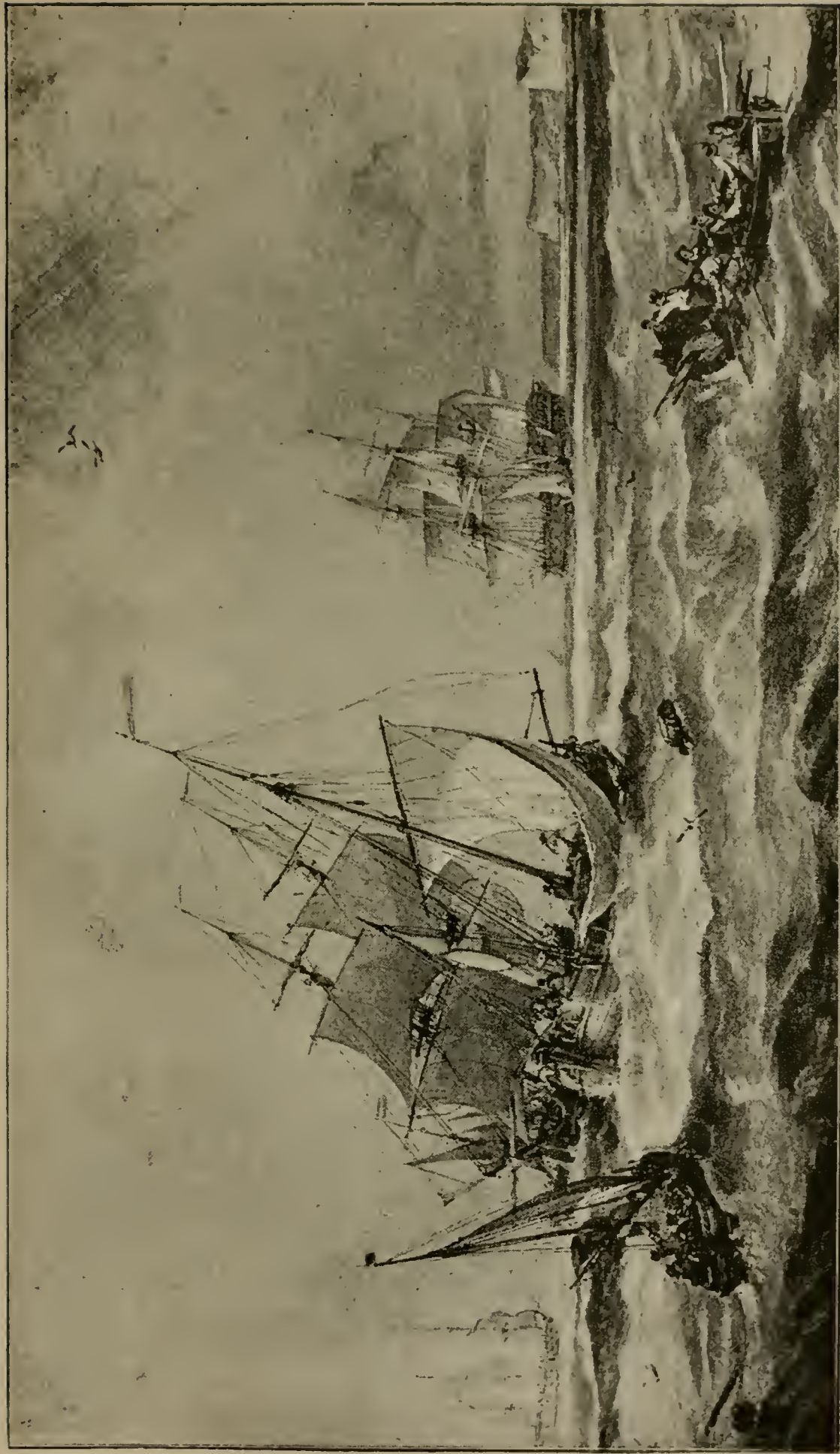
*Richard Parkes Bonington—François Huet-Villiers—Samuel Owen—François Louis Thomas Francia—Andrew Robertson—William Wood—Walter Henry Watts—Thomas Barker (of Bath)—John Laporte—James Green—Mary Green—Andrew Wilson—William Walker—Thomas Rowlandson—Henry Edridge—Lukz Clennell—John Sell Cotman—George Vincent.*

WE have hitherto dealt mainly with the careers of those artists who threw in their lot with the Old Water-Colour Society, and have thus left unnoticed several eminent men who practised the art about this date, but who either exhibited at the Academy or joined one of the rival societies to which we have referred.

Foremost among this group we must place RICHARD PARKES BONINGTON, who was endowed with talents which his early death prevented him from exercising to their best advantage. He was born at Arnold, near Nottingham, October 25, 1801. His father was the governor of the county gaol, but lost his appointment and struggled to maintain his family by portrait-painting. In consequence of failing fortunes the family fled to France and made their way to Paris. Here young Bonington studied in the Louvre, and becoming a pupil of the

Institute, drew in the atelier of Baron Gros. It is somewhat difficult to account for the quality of his art from this French training, but Mr. Monkhouse points out that it was doubtless from Francia, who had studied water-colour painting in England, and who associated with Girtin and Turner at Dr. Monro's, that he gained his grand and impressive manner of viewing Nature. About 1822 he went to Italy, and under the influence of its sunny skies he produced some works which attracted much notice. On his return to Paris his art was greatly admired, and some pictures which he sent to London received in this country the cordial recognition due to their high merit. His works were now much esteemed in both capitals, and he obtained many commissions. As early as 1822 he had exhibited at the Paris Salon and obtained a premium from the *Société des Amis des Arts*. While imprudently sketching in the sun in Paris he brought on an attack of brain fever and subsequent severe illness, upon which rapid consumption supervened. He came for advice and treatment to London, but without avail, and died September 23, 1828. His art was strikingly original, large and grand in manner like that of David Roberts, but his colouring was more truthful and his masses of light and shade were broad and simple. It is well said of him in the *Century of Painters*, that in his work he united the best features of the methods of execution of the French and English schools. His works since his death have increased amazingly in popular estimation. In 1870 one of his pictures, *Henry III. and the Ambassador*, was sold in Paris for £3,320, and at the Novar sale two of his pictures fetched £3,500 a-piece. This sale took place at Christie's in 1878.

FRANÇOIS HUET-VILLIERS, the son of an animal painter,



DUTCH VESSELS. By SAMUEL OWEN.

*In the South Kensington Museum.*





born in Paris, came to England at the outbreak of the French revolution as a refugee and practised chiefly as a portrait-painter. He was very successful in his miniatures, and was perhaps one of the best known men belonging to the Associated Artists in Water-Colours founded in 1808. He made some drawings of Westminster Abbey, which were afterwards published. He exhibited chiefly at the Royal Academy, and was appointed miniature-painter to the Duchess of York. Villiers died July 28, 1813, aged 41.

SAMUEL OWEN, who was born in 1768, likewise became a member of the Society of Associated Artists. He appears to have confined himself to marine subjects, which he painted very carefully and with a high degree of finish. His works possess also much charm of colour; the shipping is accurately drawn and well introduced. His illustrations to Bernard Cooke's book of *The Thames*, 83 in number, have great merit. We represent his art by a study entitled *Dutch Vessels and Boats*, which forms part of the Historical Collection at South Kensington. There is a breezy motion about this little picture which lovers of the sea will appreciate. The wind fills the sails and the shipping rides well in a rough sea. Owen died at an advanced age at Sunbury on Thames, December 8, 1857.

Another French painter of note, FRANÇOIS LOUIS THOMAS FRANCIA, settled in England and exhibited with the Associated Artists. He was born at Calais in 1772 and came to London while very young. We hear of him towards the close of the century at the house of Dr. Monro. He sent a picture to the Royal Academy as early as 1795, and contributed regularly to the annual exhibitions until 1821. He returned to France about 1816 and resided at Calais until his death which took place in 1839. Francia did not confine himself to marine sub-

jects, though he excelled in this branch of art. He had a great feeling for colour, and his drawings possess much power and breadth of treatment, resembling in some respects the works of Girtin. He is said to have made many drawings for the Duchess of York, having been appointed "painter in water-colours" to H.R. Highness. He published in 1810 *Studies of Landscapes*, imitated from the originals by L. Francia, and four *Marine Studies* by him were published by Messrs. Rodwell and Martin, of New Bond Street, in 1822. He was in considerable repute as a drawing-master.

ANDREW ROBERTSON, the secretary of the Society of Associated Artists, was the son of a cabinet-maker in Aberdeen, and was born October 14, 1777. He was for two years a pupil of Alexander Nasmyth, and took his M.A. degree at Aberdeen University in 1794. In 1801 he came to London and attracted the notice of West, who sat to him for his portrait. After studying in the schools of the Royal Academy he made great progress as a portrait-painter and gained many distinguished sitters. His miniatures, which were his best works, were well finished but were somewhat too powerful in colour. Robertson was an accomplished musician, and was throughout life actively engaged in the management of several charitable institutions with which he was connected. He died at Hampstead, December 6, 1845.

WILLIAM WOOD, likewise a miniature-painter, took a prominent part in the establishment of the Society of Associated Artists in Water-Colours and became its first president. His works were greatly appreciated for their pleasant colouring and fidelity of drawing. He is credited with many improvements in the stability of the pigments used for painting on ivory, and he was distinguished as a landscape gardener. Wood published



in 1808 *An Essay on National and Sepulchral Monuments*. He died at his house in Golden Square, November 15, 1809, at the early age of 41.

WALTER HENRY WATTS, a third miniature painter, is found in the ranks of the Associated Artists in 1808, and he afterwards contributed frequently to the Royal Academy until 1830. We have no record of the date of his death.

THOMAS BARKER (known as Barker of Bath) was born in 1769 near Pontypool, Monmouthshire, and was the son of an artist who excelled in his drawings of animals. He showed in early years a considerable talent for art, and was enabled by a friend to visit Italy. He contributed on his return many rustic subjects to the London galleries, and some of his groups were reproduced on china and textile fabrics and became very popular. One of his pictures, *The Woodman*, was sold for five hundred guineas. All his principal works appear to have been painted in oil. He also published some of his sketches as *Rustic Figures after Nature*, and he drew on the stone a series of lithographic illustrations. He died at Bath, December 11, 1847.

JOHN LAPORTE, who was one of the masters at the Military Academy at Addiscombe, contributed many landscapes in water-colours to the Academy exhibitions, and was a member of the Society of Associated Artists. He died in London in his 78th year, July 8, 1839. He published in 1799 *Characters of Trees*, probably for teaching purposes, and *Progressive Lessons sketched from Nature*. He had a large and fashionable connection as a teacher.

JAMES GREEN, as also his wife, Mrs. Mary Green, belonged to the Society of Associated Artists in Water-Colours. He was the son of a builder at Leytonstone, and was born in 1771,

his wife, the daughter of the well-known engraver, W. Byrne, was borne in 1776. Green was early distinguished for his water-colour portraits, but he subsequently painted chiefly in oil, and exhibited at the Royal Academy. He died at Bath in 1834. Mrs. Green was eminent as a miniature painter ; she was a pupil of Arlaud, and also was a frequent exhibitor at the Academy. She died in 1845.

ANDREW WILSON, born in Edinburgh in 1780, was a pupil of Alexander Nasmyth. He subsequently proceeded to Italy where he was employed to collect works by the old masters. He remained for some years at Genoa, and on his return to London in 1806 he took up water-colour painting, and exhibited with the Associated Artists of which he was a member. He afterwards became a master at the Royal Military College at Sandhurst, but he resigned in 1818 and returned to Edinburgh. His inclinations, however, led him to pay frequent visits to Italy, during which he painted many fine pictures which were agreeably composed and highly finished in transparent colours. He died after a paralytic stroke in 1848.

WILLIAM WALKER, born July 8, 1780, at Hackney, was a pupil of Robert Smirke, and in 1813 he was sent to Greece to make drawings of its architecture and antiquities. Some of these were published on his return. He joined the Associated Artists, but subsequently became an associate exhibitor of the Water-Colour Society, and remained in this rank until 1846. His works were generally marine subjects, many of them taken from the shores of the Mediterranean. Towards the close of his career he painted in oil, and sent pictures to the Royal Academy. He died at Sawbridgeworth, September 2, 1868.

It is scarcely possible to trace the lives of the less well-known





PORTRAIT OF GEORGE MORLAND. By THOMAS ROWLANDSON.

*In the Print Room, British Museum.*





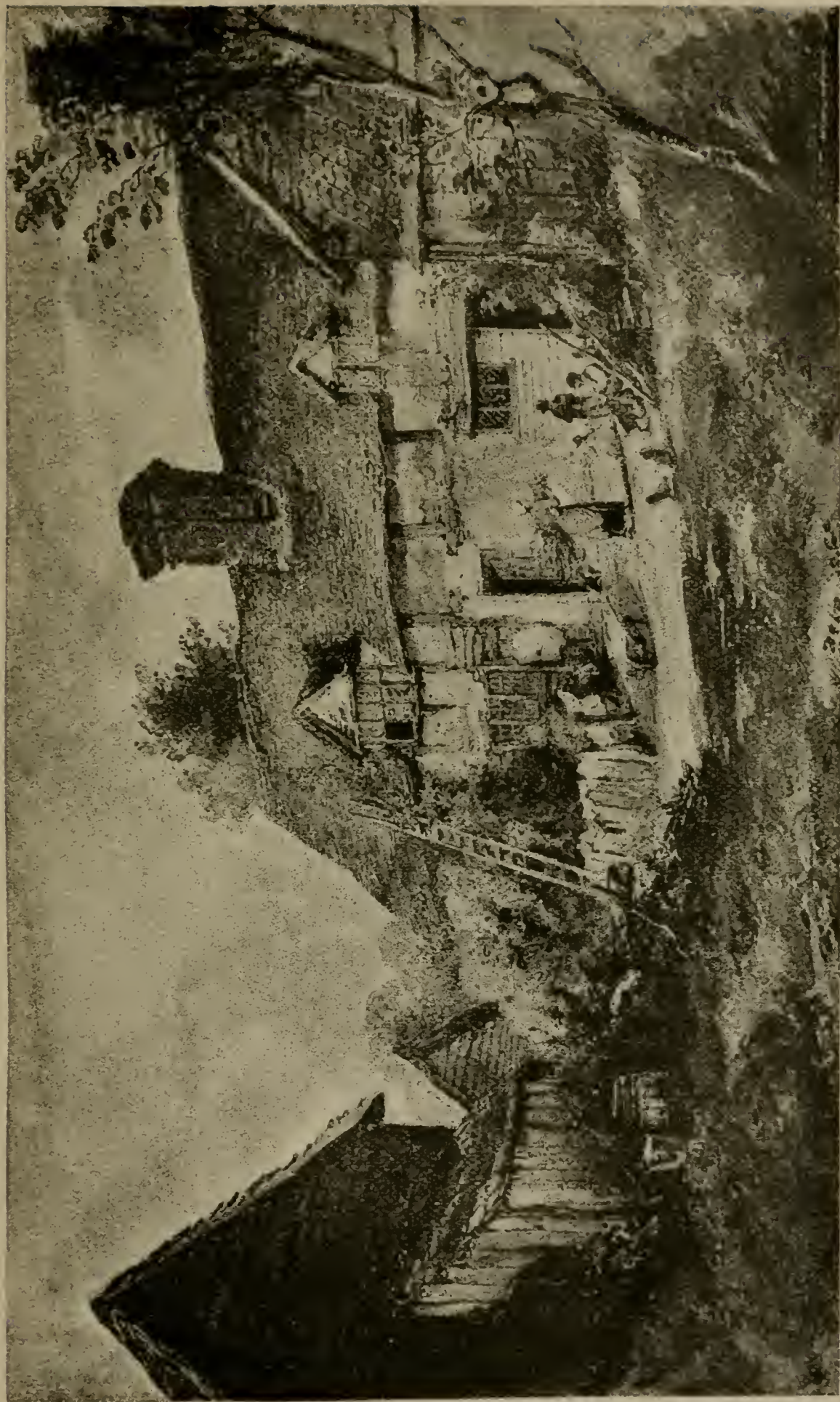
painters of this period, and the mere enumeration of their names would be wearisome. Some of them, who at first stood aloof from the Water-Colour Society, were willing to participate in its success when it became securely established at Pall Mall, and not a few of them continued to send their works to the Royal Academy.

Somewhat of a free lance among the artists but a notable figure in his day was THOMAS ROWLANDSON, the caricaturist, who was the son of a London tradesman, and was born in 1756. He studied drawing in the schools of the Royal Academy and subsequently in Paris, and drew the figure with knowledge and freedom. In consequence of the failure of his father's business he was compelled to maintain himself at an early age, and but for the assistance of an aunt he would have been reduced to great straits, for he was careless and dissipated. On the death of this aunt, he inherited a considerable fortune, which he squandered in a few years on the gaming table and had again to take up art for his support. He now turned his attention to caricature in which he had excelled in his school days, and for many years worked incessantly for Ackermann and other publishers. He drew with great rapidity in a style replete with humour but not free from vulgarity and coarseness. It suited in every respect the tastes of the day, and his works are an accurate reflex of the tone of society at the close of the last century. Rowlandson was formed for better things and could when he was so minded draw with much grace and refinement. Some of his early portraits are excellent. We have chosen a slight sketch of *George Morland* which will show the freedom of his touch and recall the features of another unfortunate but talented artist. Rowlandson died in the Adelphi, April 22, 1827.

The school of caricaturists at the close of the last century had a busy time of it to supply the popular demand for their wares, and in those days, before the advent of the comic and other illustrated papers, there seems to have been an unlimited sale for the rudely-coloured broadsheets with etched outlines, designed by Bunbury, Rowlandson, and their contemporaries. Many of the productions were of a very coarse and obscene character, though the best known men did not generally lend themselves to this class of work. The art of caricature, even at its most debased period, had some considerable share in directing public opinion to the fine arts.

This seems a fitting place to introduce a notice of HENRY EDRIDGE, A.R.A., who was greatly distinguished as a miniature-painter, but obtained Academy honours late in life chiefly in consequence of his clever landscapes. He was born in 1768, and was the son of a tradesman in Westminster, who dying left his family in struggling circumstances. At the age of fourteen, Edridge was articled to Pether, the engraver, and he subsequently studied in the schools of the Royal Academy. After gaining the silver medal in 1786 he gave up engraving and established himself as a portrait-painter, working at first chiefly in black-lead pencil or Indian ink, but ultimately finishing the face in water-colours. He had a great fondness for landscape painting, which he appears to have practised rather for his diversion and during absences from home. In the *Somerset House Gazette* he is said to have "occasionally relaxed from his ostensible graphic labours in the more amusing pursuits of landscape." In the course of some visits to France in 1817 and 1819 he made many picturesque sketches which when exhibited at the Academy in 1820 were much noticed and gained him the associateship. Some of these landscapes were





SINGER'S FARM NEAR BUSHEY. By HENRY EDRIDGE, A.R.A.

*In the Print Room, British Museum.*





highly praised by contemporary writers, though such of his works as we have seen are somewhat slight and sketchy in style. Edridge died soon after his election on April 23, 1821, chiefly owing to the shock produced by the loss of his two children. He was buried by his friend, Dr. Monro, at Bushey. Our illustration of *Singer's Farm*, near Bushey, which is dated 1811, is a charming specimen of his simple and natural treatment of rustic subjects. This drawing forms part of the British Museum collection.

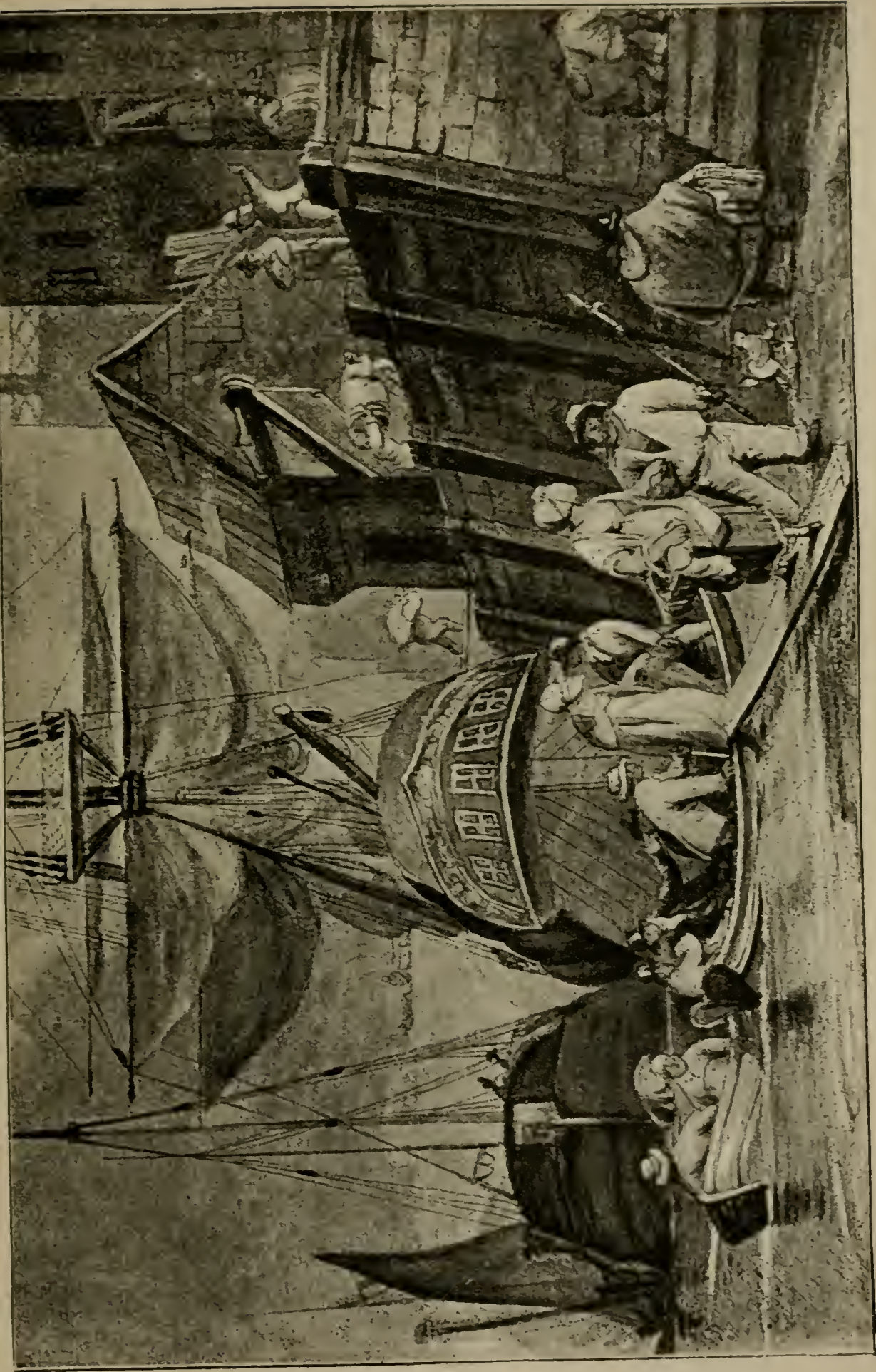
LUKE CLENNELL, the son of a farmer near Morpeth, was born at Ulgham, April 8, 1781. He was at first apprenticed to a grocer, but his friends yielding to his love of art, allowed him to become a pupil of Bewick, after having been for a short time in the interval with a tanner. He made rapid progress in wood-engraving, learned to draw correctly on the wood and was occupied with the designs of his fellow-pupil Johnson. In 1804 he came to London and found full employment and carried off the gold medal of the Society of Arts for his engraving of the Diploma of the Highland Society from the designs of West. Having gained the highest honours in his art, he determined about this time to abandon it for water-colour painting, in which he had already attained considerable proficiency. He sent several works to the Water-Colour Exhibition, and in 1814 was commissioned by the Earl of Bridgewater to paint a large picture in commemoration of the dinner to the Allied Sovereigns at the Guildhall. It is thought that owing to the worry and anxiety caused in collecting the portraits for the work, he lost his reason. He spent several years in an asylum and lapsed ultimately into harmless imbecility. The latter years of his life were passed among his friends in Newcastle, where he died Feb. 9, 1840.



He had much talent as a landscape-painter, and excelled in the depiction of rustic scenes which are true to nature and pleasant in colouring. We here reproduce a little sketch by him entitled *Newcastle Ferry*, from the Print Room of the British Museum, probably one of his early works.

In the account of the lives of the artists of this period we constantly find how the best men gravitated to London; but there arose in several provincial towns about this time art societies, some of which attained to considerable importance. Among these local schools we must assign a prominent place to that of Norwich, which under Crome and his pupils deserves a high rank in the history of English art. Crome was a painter whose merit was scarcely understood during his lifetime, and his reputation has increased rather than diminished by efflux of time.

JOHN SELL COTMAN was a most distinguished member of the Norwich school, who belongs undoubtedly to the ranks of the water-colour painters though he was a skilful etcher and produced many fine pictures in oil. He was the son of a linen-draper at Norwich, and was born June 11, 1782. He was originally intended for his father's business, but his inclinations for art proved too strong for him and he came to London to study, and soon joined the group to which we have so often alluded who met at the house of Dr. Monro. In his early days in London he seems to have worked now and then for Britton, and in 1800 he received the Honorary Palette from the Society of Arts for a drawing. He returned to Norwich in 1806 and in 1807 became the Secretary of the Norwich Society of Artists founded by Crome. In 1809 he married the daughter of a farmer at Felbrigge near Cromer, and in 1811, while still living at Norwich, he became the President of the



NEWCASTLE FERRY. By LUKE CLENNELL.

*In the Print Room, British Museum.*







local Society. He was then much engaged on topographical work, and he instituted a sort of circulating library of drawings for the use of his pupils, on a payment of one guinea per quarter as a subscription. This idea seems not unworthy of revival at the present day. He began life as a portrait-painter, but from and after 1811 he seems to have been principally engaged upon the etchings for his numerous publications. He joined the Associated Artists in 1810, but only exhibited with them on one occasion. In 1812 he removed to Southtown, a suburb of Yarmouth, at the instance of Mr. Dawson Turner, the antiquary. From this period onwards, though he was much in request as a teacher, he produced his famous Norfolk etchings entitled, *Specimens of the Architectural Antiquities of Norfolk* and his *Engravings of the Sepulchral Brasses of Norfolk and Suffolk*. In 1817 he visited France, and the outcome of this and subsequent journeys was *The Architectural Antiquities of Normandy*, published in 1822. In 1825 he was elected an associate exhibitor of the Water-Colour Society, and became a constant contributor to their exhibitions, still residing in Norfolk. On his appointment as drawing-master to King's College School, in 1834, he came to London, where he remained until his death, which occurred in 1842. He was skilful in his treatment of his subjects, many of which were taken from the barges and shipping of the Norfolk rivers and the fishing boats of Yarmouth where he spent so much of his early life, and his landscape compositions were admirably arranged. His prevailing colour is apt to be hot, and he was careless about the completion of his sketches. He frequently outlined the details with a reed pen, and was particularly happy in the choice of his figures and in the architectural features of his drawings. A sketch

in the Historical Collection at South Kensington, *The Windmill*, will give an excellent idea of the tones of colouring he affected and of the broad and massive rendering adopted in his best works.

GEORGE VINCENT was the son of a weaver and was born at Norwich, June 27, 1796. He studied under "Old Crome," and was a frequent contributor to the Norwich Exhibitions. He came to London about 1818, where he experienced many difficulties and vicissitudes, and though at first working chiefly in water-colours and exhibiting for some years with the old Water-Colour Society, he ultimately painted chiefly in oil. The date of his death is uncertain, but it probably took place about 1831. He has been claimed as the last member of the "Norwich School."





THE WINDMILL. By JOHN SELL COTMAN.

*In the South Kensington Museum.*





## CHAPTER XI.

*George Fennell Robson—James Stephanoff—Francis Philip Stephanoff—Samuel Prout—Opening of the Gallery in Pall Mall East—William Henry Hunt.*

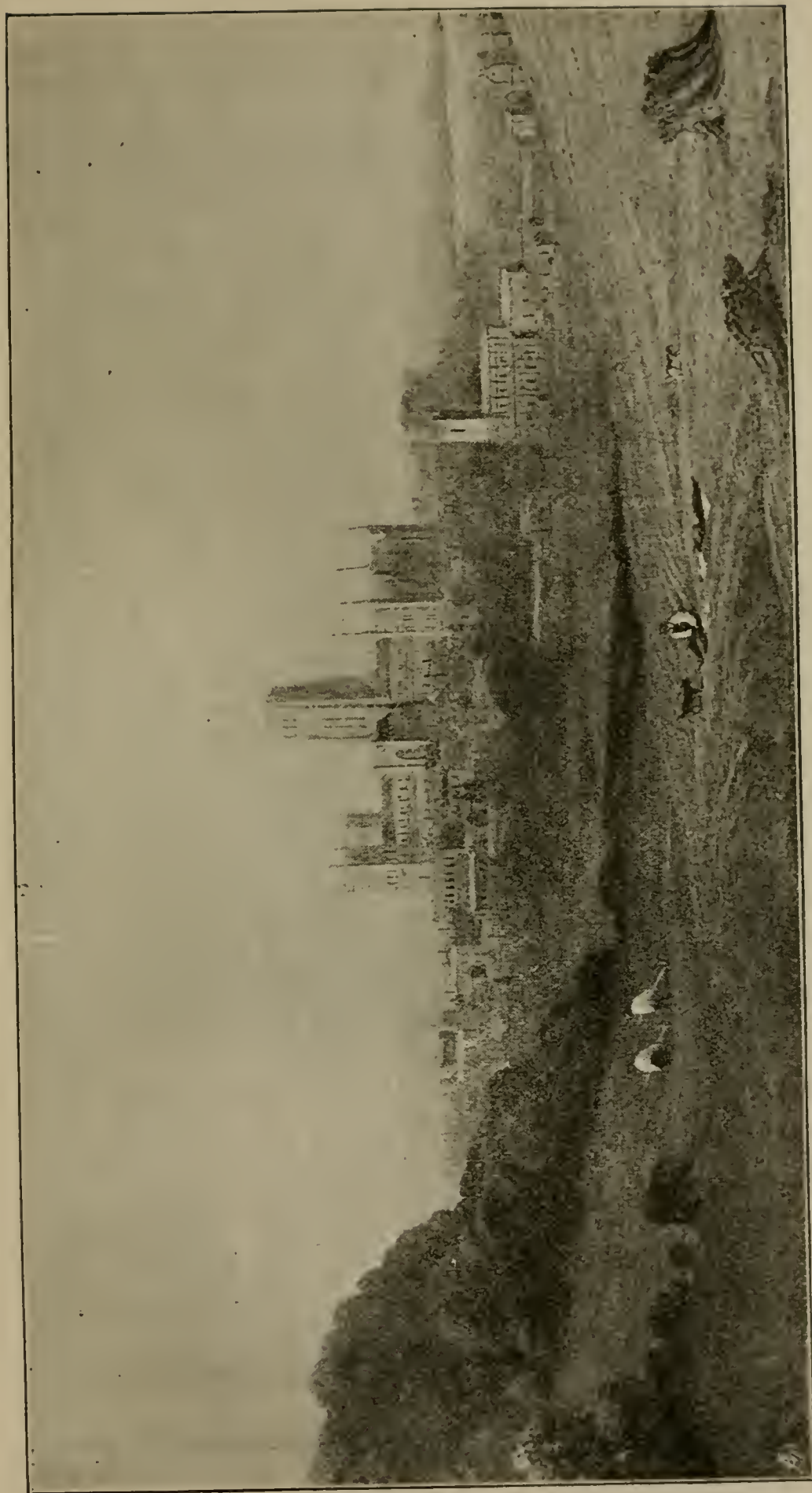
DURING the interval that elapsed between the reconstruction of the Water-Colour Society and its establishment in Pall Mall, the beginning of what we have termed the later period of water-colour painting, the ranks of its members were reinforced by several artists of well-deserved reputation, and taking these in the order of their election we may now treat of the life and activity of GEORGE FENNELL ROBSON, the eldest of a family of twenty-five children, who was born at Durham, October 4, 1788. Even in his school days he evinced a great fondness for art, and at sixteen he came to London and earned his living as an artist. In 1808 the profits obtained by him on his drawing entitled *A View of Durham*, which he published, furnished the requisite funds for a journey to Scotland, where he spent many weeks in persevering study. His Scotch sketches were, some of them, published by him under the title of *Outlines of the Grampians*. He exhibited from 1807 onwards at the Academy, and after contributing to the Water-Colour Exhibition as an outsider in

1813 he was elected a member in the following year. Throughout his life he remained one of the most active supporters of the Society, of which he was the president in 1820.

It was owing to the action of Robson that the rooms in Pall Mall were secured for the exhibitions, and he was one of the most energetic of the members, sending no less than 653 drawings during the nineteen years following his election. For some time he lived in the same house with Hills and the two friends painted many of their works in concert. During a trip on a fishing smack to the north of England, in 1833, he was taken violently ill, landed at Stockton-upon-Tees, and died a few days afterwards at his house in Golden Square, aged only 45. He himself believed that his death was due to poison. The art of Robson was founded on a sincere admiration of the beauties of our native scenery, of which he was an apt and truthful interpreter. He excelled in his delineations of mountain landscapes, and caught in a manner peculiar to himself the richness and glow of luminous mists and sunshine. He was a fine colourist, and dying at the time he did was a distinct loss to the English school. He was at one time commissioned by Mrs. Haldimand to form a representative collection of water-colour drawings for an album. He got together for this purpose one hundred works which were exhibited in the Gallery, and sold after that lady's death for £1,500 by Messrs. Christie. We represent his work by a drawing of *Durham Cathedral*, the property of Mrs. R. Redgrave. A landscape entitled *Durham—Evening* realized £282 10s. in the Allnut sale in 1886.

JAMES STEPHANOFF, who had for some years contributed to the exhibition, became a member of the Society in 1819. He was the son of a Russian painter, who settled in London about 1788,





VIEW OF DURHAM CATHEDRAL. By G. F. ROBSON.

*In the possession of Mrs. R. Redgrave.*



the date of the birth of his son, but shortly afterwards committed suicide. Young Stephanoff, who was one of two artist brothers, between whom it is not always easy to distinguish, began at an early age to practise art, and from 1810 to 1845 frequently exhibited at the Royal Academy. He painted both in oil and water-colours and made several of the drawings, as already stated, for Pyne's work on the Royal Palaces. There is a large collection of his drawings at South Kensington, representing the Coronation of George IV. He was appointed Historical Painter in Ordinary to H.M. King William IV. He had a good feeling for colour and a facile touch. His works though popular were not of a high class. They were, however, admirably adapted for coloured illustrations, and in this branch of art he excelled. He produced a series of historical drawings, *The Field of the Cloth of Gold*, perhaps his most ambitious work. After 1860, owing to increasing infirmity, Stephanoff ceased to exhibit, and his death took place at Bristol, in 1874, at the age of 86. His brother, Francis Philip Stephanoff, died at West Hanham, in Gloucestershire, May 15, 1860.

Next in order of election was SAMUEL PROUT, who was born at Plymouth, September 17, 1783. Early in life he was smitten with a sunstroke, from the effects of which he never wholly recovered. He was encouraged in his art proclivities by Dr. Bidlake, the master of the Plymouth Grammar School, where he was educated, and had as a fellow pupil the ill-fated B. R. Haydon. In 1801, when he had already gained some insight into drawing, he made the acquaintance of Britton and accompanied him into Cornwall. His first attempts at sketching were very discouraging; but on his return he sent Mr. Britton some drawings which showed such a marked improvement that he received an invitation to



London to reside with Britton, and to help him in his work. Here he remained for about two years, but in 1805 he returned to Plymouth in consequence of ill-health. For some years he painted the scenery of his native county, and in 1810 he exhibited with the Associated Artists, and subsequently at the Royal Academy. In 1811 we find him back in London, where he resided at Stockwell, and remained there for a long period. He became an exhibitor in 1815 with the Water-Colour Society, and in 1820 was elected a member. About this time he was much employed as a teacher, and published some of his studies. He also put his theories upon paper, and issued several small treatises on landscape painting. *Rudiments of Landscape*, in 1813, *A New Drawing Book*, in 1819, and *Easy Lessons in Landscape Drawing*, in 1820, all of these publications being in the nature of copies for students. Some of the illustrations were soft ground etchings executed by himself. His first works were mostly produced with a view to aid him in his teaching as he had a large and fashionable connection. His earliest visit to the Continent took place in 1819, and he found his chief success in sketching the picturesque houses and market-places of Normandy and the north of France. His work with Britton had given him a taste for architectural studies, but though he realized the grandeur and magnificence of the Gothic cathedrals on the Continent he did not pay sufficient attention to accuracy in his details. Some of his critics have objected to the warm shadows he affected, which were obtained by tinting over brown. This practice proved in many of his drawings a real defect, rendering them foxy and untrue to nature, for the artist must rely on his shadows for the cool grey tints in his work. Prout's sketches are chiefly remarkable for the groups of peasants and countrywomen in their bright costumes, and for the

boldly-drawn architectural features, frequently put in with a broad-pointed pen. Roget points out that Edridge shares with Prout the merit of having brought into prominence the picturesque aspects of foreign buildings, but Edridge did not visit France until quite the end of his career, and he made his fame, as we have seen, as a miniature painter. Later in life Prout extended his tours to Germany and Italy, and published many of his sketches in lithography. For a while the art of Prout was in great request in the schools of this country for copies, and his free and graceful studies of continental buildings doubtless fostered the love of our countrymen for foreign travel. In early life he painted marine subjects with considerable power, and though his success in depicting the scenery he observed abroad turned his thoughts into another channel, he from time to time produced some fine sea pictures. He was highly esteemed both as artist and teacher in his day, and his works will not fail to charm future generations by their originality and the freedom of their execution. Towards the close of his career, Prout's health failed, and he had for a time to reside at Hastings. However, in 1845, he was back again in London painting small works, rather, we fear, as pot-boilers, for his charge to dealers varied from five to ten guineas. Poor Prout, after long years of suffering, died of apoplexy in February, 1852, at the age of 68. His drawings were sold at Sotheby & Wilkinson's later in the same year, and realized £1,788. One of his best works, the *Nuremburg*, was sold in 1868 for £1,002 15s. Roget tells us that Prout "had a regular mechanical system in preparing his drawings, laying them in in sepia or brown and grey, the outlines gone over with a pen, in which a warm brown colour was used. His system was evidently founded on the practice of the early water-colour painters, only substituting brown for the Indian

ink used by the early draughtsmen in the foregrounds of their drawings. His brown and grey he kept in bottles in a liquid state." We are enabled to represent him by a most characteristic drawing from the Historical Collection at South Kensington, the *Porch of Ratisbon Cathedral*, the gift of Mrs. Ellison—a grand example of Gothic architecture filled with devotional figures, while in the market-place beyond we catch a glimpse of the busy life of a German city, drawn in his happiest style. The pen has been freely used in the outlines, and the colouring is rich and effective.

We have now followed the fortunes of the Water-Colour Society, and chronicled the accessions to its ranks down to the time of the removal to Pall Mall. Shortly before this period the gallery was closed to all works not painted in water-colours, and the members withdrew the privilege hitherto conceded to outsiders of exhibiting with the Society. The wisdom of this change soon became apparent; their exhibition gained in popularity, and several of their earlier members returned to them, notably Hills, De Wint, and Havell. Very shortly after they took possession of their new gallery, which ushers in what we have termed the later period of water-colour painting, they acquired in the person of WILLIAM HENRY HUNT a strong addition to their ranks. Hunt was born in Old Belton Street, now Endell Street, Long Acre, in 1790. His father was a tinplate worker, and he is said to have been strongly averse to the boy's desire to study art, but he ultimately gave way and bound his son in apprenticeship to John Varley. Mixing with the rising artists in Varley's house, and availing himself of the hospitality of Dr. Monro, Hunt made rapid progress, and at seventeen years of age became an exhibitor at the Academy. While staying with Dr. Monro near Bushey, he became known to the Earl of Essex and was





THE PORCH, RATISBON CATHEDRAL. By SAMUEL PROUT.

*In the South Kensington Museum.*





invited by him to paint at Cashiobury Park. At this date young Hunt was working chiefly in oil, and though as early as 1814 he was an exhibitor at the gallery of the Water-Colour Society, it is most likely that the pictures then contributed by him were in oil. We learn from Roget that when Hunt first became a candidate for election into the Old Water-Colour Society in 1823 he was rejected, and that it was due to the persuasion of Robson that he was induced to try a second time, when he was successful. From the date of his election in 1824 until his death he was a constant exhibitor, sending as one of his latest drawings his own portrait. In his earlier years he contributed landscape subjects only, but it was as a painter of rustic figures that he first became known among his brethren of the Water-Colour Society. He affected studies of poachers, gardeners, and gamekeepers, and later—drawings of game, flowers, and fruit. Some of the most successful of the works of his earlier period were candle-light effects. He was very fond of the seaside and of subjects suggested there, and for thirty years in succession he is said to have visited Hastings. Roget describes his maturer works as those in which the “humorous element became conspicuous,” his school-boy studies, &c. Towards the close of his career he was incessantly engaged upon smaller and more minute drawings of flowers, fruit, and birds. For many years he resided at Hastings, but he died in London of a fit of apoplexy in 1864.

The works of Hunt illustrate a remarkable change in the practice of water-colour painting—the return to the use of body colour and opaque pigments. We have seen that some of the most eminent painters of the early part of the century eschewed the use of white, and obtained all their effects by means of transparent colour, making the white ground when required serve for the high lights. Hunt began to paint when



the use of transparent colours was still in full force, but he soon found the facilities in execution afforded by semi-opaque pigments, and in later life he relied upon them more and more for certain classes of effects, notably the bloom on his fruit and the bright touches in his flower subjects. He combined the tints of transparent and opaque colour with great delicacy and skill, and he often made use of the knife with consummate ability. His best works are wonderful examples of technical executive power, and it has been observed of him in the *Century of Painters*, that "even his objects of still life were raised almost to the dignity of fine art by the taste with which he rendered them." He drew the figure with much success, and his rustic groups were humorous and well chosen. We represent his art by a work in the Historical Collection at South Kensington, *The Monk*, which serves as our frontispiece, a finely modelled head in which body colour is freely used, though the grey hairs have been largely produced by the point of the penknife.

We have here regarded Hunt as the exponent of the changed methods of painting which have sprung up among the artists of the modern school, and few will deny that the influence of his example was of paramount importance in this respect. White was doubtless at first used, as De Wint used it, for touches of high light, but when the artist was placed in possession of a white pigment upon which he could rely, and which would mix well with his other colours, he used it in his skies, in his distances to give the sense of mist and air tint, in his figures and cattle, when added subsequently as these accessories so often are, and wherever he required sharp and well-defined forms in his work. As we shall see subsequently the process of working in opaque colours in the hands of certain artists of recent times led to the use of coloured paper and to the almost total suppression of transparent colours.

## CHAPTER XII.

*The New Society of Painters in Water-Colours—The Dudley Gallery—William Andrews Nesfield—Henry Gastineau—Francis Oliver Finch—John Masey Wright—John Whichelo—Penry Williams—Alexander Chisholm—Richard Hamilton Essex—John Britton, F.S.A.—Charles Wild—James Sargant Storer—Henry Shaw, F.S.A.—David Roberts, R.A.*

THE rise and progress of the new school, the success of many of the leading water-colour painters as teachers, and the great stimulus that was given about this time to art work generally, speedily led to the demand for increased facilities for exhibition. For many years the Old Water-Colour Society, as we shall in future term the original body, had admitted outsiders to their gallery, and this privilege was conferred annually on some fifty or sixty artists. After 1821 they restricted their exhibition, as we have already mentioned, to the works of their own members. The available space at the Royal Academy for water-colour drawings still remained a very limited one, and as the artists outside the ranks of the society grew in numbers and gained in influence, a time arrived when the provision of another gallery seemed to have become a matter of impera-

tive necessity. A meeting of artists was convened and steps were taken to form a new society, "not necessarily," as we are told, "in rivalry and opposition to the existing body, but in the interests of their own art, as essential to the sale of their pictures, and indeed in self-defence."

The outcome of this movement was the establishment of the New Society of Water-Colour Painters, which was founded in 1831, and held its first exhibition in Exeter Hall, Strand, in the following year. The chief difficulty encountered in launching this new scheme seems to have been the financial one. This was temporarily met by levying a contribution from each member, and the amount thus provided, aided by some donations and annual subscriptions, proved sufficient for the very modest requirements of the undertaking. It was also found possible to raise by the same means a small prize fund, and this proved a valuable incentive in attracting works to their gallery.

In 1833, in order probably to avoid any appearance of clashing with the original society, the title of the younger body was altered to "The Associated Painters in Water-Colours." In the first instance the gallery was freely opened to outsiders, subject to the verdict of a committee of selection. But this plan had its drawbacks, for the non-members, while they enjoyed all the advantages of the exhibition, took no share in the pecuniary liabilities, and as early as 1834 the expenditure exceeded the receipts. In the following year therefore the society determined to receive only the works of its own members with the addition of four outsiders, whom they elected as "Exhibitors." A move was made in 1838 to No. 38 Pall Mall, and here in time the society became firmly established and erected for itself the excellent gallery which



it occupied until 1883, when the amalgamation with the Dudley Gallery took place.

The number of members, which on the reconstruction of the society in 1835 was fixed at twenty-eight, was gradually increased until in 1846 they reached fifty, and ten years later the number was fifty-eight. At first the new society had an uphill fight and incurred many losses. These they wisely determined to make good before any accruing profits were divided. The decision gave offence to some of the foundation members, who seceded from the body, and the load of debt doubtless caused certain of the rising members of the profession to stand aloof from them. In 1847 as the results of dissensions respecting the management of the Society, some of the more influential of the members, including Dodgson, Duncan, Jenkins, and Topham seceded, and in the course of the next few years they were received into the older society. From time to time other of the members migrated in a similar way, and Roget enumerates no less than fifteen names of those who were transferred from the New to the Old Water-Colour Society.

Certain minor changes in the constitution of the New-Water-Colour Society were made in 1857. It was then divided into thirty members, ten lady members, and eighteen associates, and thus it continued until 1863, when it was re-named "The Institute of Painters in Water-Colours." The constitution was then again re-modelled. The number of members was at that time forty-four; but the "Associates," from which body alone the members were to be selected, were not limited as to number. The funds were vested only in the members; these funds arose from the amount received for admission to the exhibitions and from the sale of catalogues and of exhibited works, a commission of five per cent. on the value being charged to

members, and ten per cent. to associates; the latter have no share in the responsibilities of the society. In order to provide for out-standing liabilities any member or associate desiring to withdraw from the body incurs a fine of £2.

The number of members and associates did not remain stationary; in 1876 there were forty-nine members, eight honorary members, thirteen lady members, and sixteen associates, and in 1884, after absorbing in the previous year the Dudley Gallery, the numbers were ninety-one members, ten honorary members, and nine lady members; the class of associates having disappeared in 1880. In the year 1883 the Gallery was thrown open to all workers in water-colours outside their own membership and the experiment was a great success as upwards of 500 works by non-members were hung. For a long series of years the exhibitions of the New Society have enjoyed public favour, and the Royal Institute shares with the older body the prestige due to the high attainments of its members.

The two Water-Colour Societies, though they might suffice to provide exhibiting space for the senior members of the profession, did not encourage rising talent, or enable the younger men to come before the public, and this led eventually to the establishment of yet another body, formed for the exhibition of water-colour art. A committee was nominated of artists and amateurs in 1864, who were supported by a list of guarantors, and who opened a so-called "General Exhibition of Water-Colour Paintings" in the Egyptian Hall, Piccadilly, in the spring of 1865. The aims of this body, as stated in their prospectus, were declared to be "to establish a gallery which, while exclusively devoted to drawings in distinction from oil paintings, should not, in its use by exhibitors, involve membership of a society." This gallery supplied a recognized

want, and from the very outset it enjoyed a fair measure of success. It was at first under the management of a Committee of twenty-six artists and amateurs, and no less than 1,700 works were sent up in answer to the invitation to contribute. Of these 579 were selected which proved to be of a class which fully justified the promoters in their attempt to bring together the display. Under the title of the "Dudley Society" its annual exhibitions were continued with increasing popularity until 1883, when, as we have seen, an amalgamation with the New Water-Colour Society took place, and the two bodies moved to the fine gallery erected near St. James's Church in Piccadilly, called the Prince's Hall, the title of the joint undertaking being henceforth the Royal Institute of Painters in Water-Colours. Having taken possession of their spacious premises and thrown open their Exhibition to outsiders, the Royal Institute added to their usefulness by the establishment in 1884 of a free school for water-colour painting, at which the members in turn give their services gratuitously as teachers.

For many years past exhibitions have been on the increase; not only do we have constantly recurring international exhibitions in one country and another, in many of which our English artists take an important and well-recognized position, but many of the chief provincial towns, in their permanent galleries and local displays, hold out strong inducements to artistic participation. It would be almost impossible in such a work as this to record a tithe of these exhibitions; and having thus briefly described the establishment of the principal societies founded for the furtherance of water-colour art, we may now devote our remaining chapters to a short account of the lives and work of those distinguished members of the Old



and the New Societies who have passed away, leaving a small space in conclusion for a notice of the water-colour drawings in our national collections, and for the consideration of the recent report on the permanence of water-colour paintings, a subject which lately has again received a large share of public attention.

The reconstitution of the Old Water-Colour Society in 1821 attracted many new members to its ranks, some of the more eminent of whom we have already noticed, and though we do not propose to enumerate the members in the strict order of their election, there was a group of men who joined the society about this time to which we may now very briefly refer. WILLIAM ANDREWS NESFIELD, son of the rector of Brancepeth, Durham, where he was born in 1793, was educated at Winchester and Trinity College, Cambridge. He was destined for a military career, and became a cadet at Woolwich in 1809. His first regiment was the old 95th, now the Rifle Brigade, but after taking part in the operations in the Pyrenees and being present at St. Jean de Luz, he exchanged into the 89th, then stationed in Canada, where he also saw active service and became junior A.D.C. to Sir Gordon Drummond. On the conclusion of the general peace he retired on half-pay, and turned his attention to painting, for which he had already shown considerable taste. In 1823 he was elected an associate exhibitor, and only three months later a member of the Old Water-Colour Society, of which he remained for upwards of thirty years a prominent supporter, contributing many excellent Swiss and Italian scenes to this exhibition. His drawings of landscapes and waterfalls were greatly admired, and Ruskin says of him in *Modern Painters*—"He has shown extraordinary feeling both for the colour and the spirituality of a great waterfall; exquisitely delicate in his management of the changeful veil of spray or

mist, just in his curves and contours, and rich in colour, if he would remember that in all such scenes there is much gloom as well as much splendour, and relieve the lustre of his attractive passages of colour with more definite and prevalent greys, and give a little more substance to parts of his picture unaffected by spray, his work would be nearly perfect. His seas are also most instructive, a little confused in *chiaroscuro*, but refined in form and admirable in colour." Nesfield retired from the society in 1852, and took up landscape-gardening as his profession. In this capacity he was constantly consulted in the improvement and alteration of the London parks and Kew Gardens, and he acquired an extensive practice. He likewise planned the recently-demolished Italian gardens of the Royal Horticultural Society at South Kensington. He died March 2, 1881, in his eighty-eighth year.

HENRY GASTINEAU, born 1793, studied at the schools of the Royal Academy, and became an associate of the Old Water-Colour Society in 1821, gaining his membership in 1823. He was in his youth placed under an engraver and at first painted in oils. In 1822 he furnished eighteen drawings for a little book, entitled *Excursions in the County of Kent*. He was a prolific exhibitor, sending on an average twenty-five works annually to the gallery of the Water-Colour Society. Throughout life he was constantly engaged in teaching. He delighted in sketching wild and romantic scenery, both in this country and abroad; the rocky beds of rivers with falling water and rushing streams were subjects which he painted with a true sense of colour, and in which he excelled. He was fond also of painting moonlights. He contributed the landscape illustrations for a variety of works. Gastineau's death took place in Camberwell, January 17, 1876. He was then the

oldest surviving member of the Water-Colour Society, to whose gallery he had contributed for fifty-eight years in succession.

FRANCIS OLIVER FINCH, born November 22, 1802, was the son of a merchant in Cheapside. He would seem to have passed his boyhood near Aylesbury, and showing a taste for art he was placed under John Varley, where he was the fellow pupil of Linnell, Hunt, and Mulready. He first attempted oil-painting and produced a few portraits, but subsequently, on his election to the Old Water-Colour Society (as associate in 1822 and in 1827 as member), he worked chiefly in water-colours. He found but little encouragement in his art, and had to depend largely upon teaching. The landscapes of Finch were mainly compositions of an elaborate character, rather in the style of Barret with sumptuous architecture, palaces, and stately gardens. He frequently painted twilight and moonlight scenes in the pure transparent style. He was a survival of an earlier art period. Samuel Palmer, his life-long friend and admirer called him "The last representative of the old school of landscape painting in water-colours." He had a poetical mind, and published a collection of sonnets entitled *An Artist's Dream*. At an early period in his career he became a convert to the doctrines of Swedenborg and his religious opinions gave a strong tinge to his after life. He died after a long illness, August 27, 1862.

JOHN MASEY WRIGHT was born in London in 1777; he was chiefly known as a book illustrator and first exhibited at the Royal Academy in 1817. He made the acquaintance of Thomas Edward Barker and aided him with his panorama in Leicester Square, and he was sometimes employed in painting scenery for the theatres. Roget tells us that in 1820 he was earning £8 per week at the Panorama and £6 per week at



His Majesty's Theatre. He had a good connection as a teacher. Wright became an associate of the Old Water-Colour Society in 1824 and he was elected a member in the same year. In his old age he fell into distressed circumstances and he was granted an annuity by the Royal Academy. He died in May, 1866, at the age of 89. He must not be confounded with J. W. Wright also a member of the Old Water-Colour Society whom he survived for many years.

Among those artists who joined the Water-Colour Society in its early days as associates and never attained full membership we must not omit JOHN WHICHELO, who was elected in 1823. We have no record of the year of his birth but he died in 1865. He is said to have been employed at one time in making drawings at five shillings apiece to illustrate *Pennant's Tours*. At first his contributions to the Society's gallery were mainly sea-pictures, but later in life he painted many landscapes chiefly of English scenery. His drawings were sold at Christie's in 1866.

PENRY WILLIAMS, who, during his long residence at Rome, made a great reputation by his bright and clever sketches of its scenery and public edifices, became an associate in 1828 of the Old Water-Colour Society but did not long remain in connection with that body. He died in 1885 aged about 87. His works are skilfully composed and attractive in point of colour, but are somewhat mannered and conventional.

ALEXANDER CHISHOLM, born at Elgin about 1792, was an associate of the Old Water-Colour Society for nearly twenty years but never became a member. His subject pictures were very popular and he worked frequently for the annuals. He died after a long illness at Rothesay in 1847.

RICHARD HAMILTON ESSEX was a frequent exhibitor at the Old Water-Colour Society from the date of his associateship in

1823; he never passed to full membership. He depicted our ancient Gothic buildings with great skill, and chose his subjects from the church architecture of this country and the Continent. He exhibited also at the Royal Academy and at Suffolk Street and made a series of drawings of the architecture and stained glass of the Temple Church, published in 1845 by Weale. He died in 1855 at Bow in his fifty-third year.

We may here pause to notice a group of artists who, like Essex, laboured in the field of antiquarian research, and kept alive the traditions of the topographers long after their methods had been superseded by the improved processes of water-colour painting.

JOHN BRITTON, F.S.A., was born at Kington St. Michael, Wilts, in 1771, and coming to London in 1787, found employment as cellarman in a tavern, and afterwards worked with a hop-factor. He seems to have been fond of literary pursuits, and after spending some time in a printing office, was engaged by Brayley to assist him with his publications. In 1799 he first exhibited architectural drawings at the Academy, and from this time he devoted all his energies to antiquarian research. In 1805 he commenced his *Architectural Antiquities of Great Britain*, and in 1814 his *Cathedral Antiquities of England*. His published works were extremely numerous and important, and the close of his long career found him still engaged upon his autobiography. The writings and the illustrated works of this author had an undoubted influence on the architecture of the Gothic revival. Eastlake says of him, "He helped, and successfully helped, to secure for mediæval remains that kind of interest which a sense of the picturesque and a respect for historical associations are most likely to create." He died in London, January 1st, 1857.

CHARLES WILD, born in London in 1781, was another artist

who devoted himself to architecture, and after being for many years an associate exhibitor of the Old Water-Colour Society, he was in 1820 elected a member, and subsequently filled the offices of secretary and treasurer. He retired from the Society in 1833. He drew with great refinement all the principal cathedrals of this country, and travelled much on the Continent to sketch the chief foreign buildings, which sketches he afterwards published. His last work, issued in 1837, was entitled *Select Examples of Architectural Grandeur in Belgium, Germany, and France*. For the latter part of his life he was afflicted with loss of sight. He died in London, August 4, 1835.

JAMES SARGANT STORER, born in 1781, likewise studied with great success the ancient architecture of this country, and engraved many of his own drawings. He resided chiefly at Cambridge. In 1814 he commenced his *History and Antiquities of British Cathedrals*, and he also wrote on the *Principles of Gothic Architecture*. He died in London, December 23, 1853.

HENRY SHAW, F.S.A., born in London, July 4th, 1800, was one of the fellow-workers of Britton who did much to further the study of ancient buildings, and devoted the latter part of his life to the production of an unrivalled series of illuminated works. He was a skilful artist, and had a true sense of colour, and though latterly he did not attempt the higher walks of his profession, he accomplished a vast amount of useful and meritorious work. He died June 12, 1873.

With a more powerful sense of its artistic capabilities, the architecture of this country and of the Continent was rendered by DAVID ROBERTS, R.A., who was born in humble circumstances at Stockbridge, near Edinburgh, October 2, 1796. After having been apprenticed to a house-painter at Edinburgh, he worked as a scene-painter, and in 1822 came to London and



gained employment at Drury Lane Theatre, where he remained for many years. In 1826 he first exhibited at the Royal Academy, of which he was elected an associate in 1839, and a full member in 1841. He travelled much in foreign lands in pursuit of his art, and produced many finely painted Eastern scenes, some of which were published by him. He worked with equal skill in oil and water-colours. His treatment was broad and bold, and thoroughly scenic. He cared little for realistic imitation, and his colouring, though it charms us, can scarcely be considered true to nature. The authors of the *Century of Painters* have thus well described his art: "He had no sympathy with the imitative or realistic school; in all the hundreds of sketches by his hand there is not one that indicates an attempt at individualized realization. Broad, simple, and very conventional, with the details suggested rather than given, his pictures charm us by their oneness, their direct appeal to the eye, and the extreme ease with which they are executed. The colour is agreeable though not like nature, but generalized to what he thought best suited for the scenic display of the class of subjects he loved to paint; so that whether his buildings are on the banks of the Clyde or the Thames, the Nile or the Tiber, there is a sameness of tint and hue pervading them, which is quite independent of the dingy tones of our own city, the damps of Venice, or the clear sharpness of the dry atmosphere of the East." While painting some large views on the Thames, he was struck down with apoplexy in the street, and died the same day—November 25, 1864. We have chosen to represent his art by a small picture in the collection at the British Museum—a *View of Mont St. Michel*, a subject in every way suited to his pencil, and which he has treated in his usual vigorous and characteristic style.





MONT ST. MICHEL. By DAVID ROBERTS, R.A.

*In the Print Room, British Museum.*





### CHAPTER XIII.

*George Cattermole—Joseph Nash—James Duffield Harding—William Evans (of Eton)—George Chambers—John William Wright—James Holland—Octavius Oakley—John Burgess—Samuel Jackson—Charles Branchwhite—Charles Bentley—Arthur Glennie—James W. Whittaker—David Cox, Junior—John Callow—William James Müller—Frank Stone, A.R.A.—Foreign Artists—Eggon S. Lundgren—Otto Weber.*

THOUGH trained among the topographers, to whom we have briefly referred in our last chapter, GEORGE CATTERMOLÉ, born at Dickleburgh, near Diss, in August, 1800, early marked out for himself an independent career and preserved a strong and distinct individuality among the rising water-colour men of his time. He was the youngest of a family of seven. His elder brother, Richard, who became a dignitary of the church, and was in turn the rector of St. Martin's in the Fields, and of Little Marlow, Bucks, was also at first a painter and an exhibitor in London as early as 1814. The younger brother was first-employed in drawing for Britton's *English Cathedrals*, working with the elder Pugin, and in 1822 was elected an associate exhibitor of the Old Water-Colour Society. In 1830 he travelled into Scotland in order to visit the localities described

by Scott in his novels, which subsequently were illustrated by Cattermole and rendered his art so widely known. For many years he was a contributor to the Water-Colour Society's exhibitions, but he did not become a member until 1833, from which time he sent numerous works to their gallery, until 1850, when he seceded from the society, and resigned his membership in 1852. His knowledge of architecture and costume was turned to good account in his pictures, which were chiefly drawn from romantic subjects. He painted the figure with ease, and introduced his armed robbers, knights, and brigands with excellent effect. Cattermole worked chiefly from memory, without the intervention of a model, and this facility of execution gave much freshness and vigour to his compositions. His art was essentially dramatic and pictorial, and he tells his story well, and surrounds his characters with abundance of carefully selected accessories. Throughout his life he was largely employed for the publishers, and he designed the illustrations for the *Waverley* Novels, and for many works of the same class. Perhaps his best drawings were made for the *Historical Annual*, devoted to the scenes of the Civil War. After his retirement from the Water-Colour Society he essayed painting in oil and sent some works to the Royal Academy. He was of a peculiarly sensitive disposition, and much disliked the restraint of any regular duties; he had the reputation of not being strict in carrying out his engagements. Cattermole was a wonderfully well-read man, versatile in his accomplishments, and one whose company was sought after by the fashionable society of his time. He was also a good amateur actor and a clever mimic. His death took place in London, July 24, 1868. At the Paris Exhibition of 1855 the art of Cattermole greatly delighted the French critics, and he was





CELLINI AND THE ROBBERS. BY GEORGE CATERMOLE.

*In the South Kensington Museum.*





awarded a *grande médaille d'honneur* ; a distinction conferred also upon Sir Edwin Landseer, but upon no other English artist.

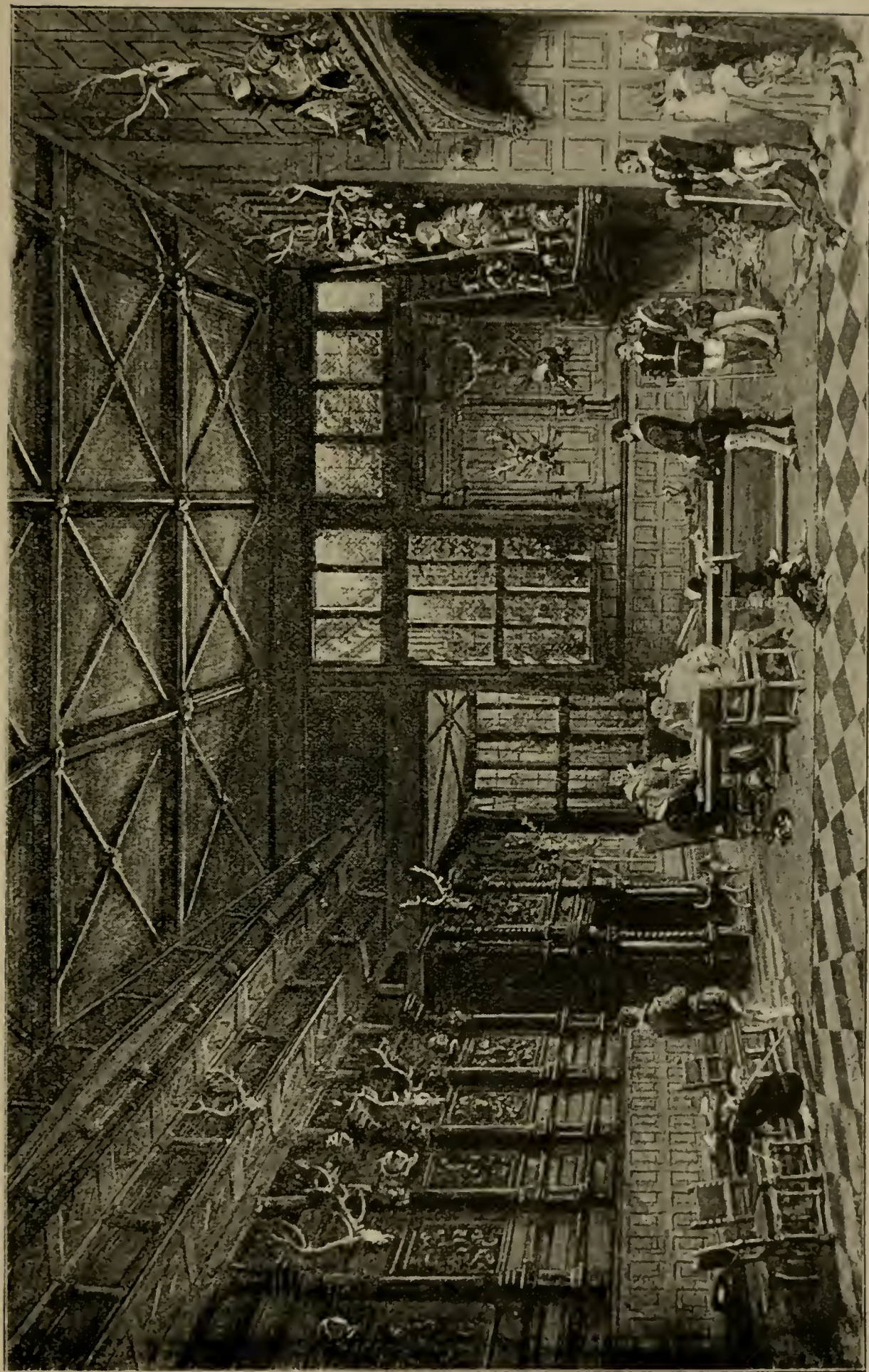
Cattermole used opaque colours with the utmost freedom and even employed toned or tinted paper to give greater effect and brilliance to the body colours. The papers he affected were specially prepared for him by Messrs. Winsor and Newton, and are known by his name. We are enabled to represent his art at its best period by a most characteristic specimen from the Historical Collection at South Kensington ; one of the pictures presented by Mrs. Ellison, *Cellini and the Robbers*, the subject being the well-known story of some brigands who offer their booty for sale to the silversmith who recognizes his own handiwork. The greater part of this picture is painted with opaque colour.

Another water-colour painter who began life as an architect and who rendered excellent service to his art, was JOSEPH NASH, the son of a clergyman at Croydon. He must not be confounded with an earlier namesake, whose Christian name was Frederick, and whose career we have described at p. 115. He was born in 1803, and studied under the elder Pugin, becoming in course of time an expert draughtsman. He strove to do more than the topographers attempted, and he made his architecture picturesque and interesting by the insertion of appropriate and well-selected groups and figures. He painted the interiors of our fine old English houses, and excelled in the magnificent architecture of the Stuarts. Many of his drawings of the buildings of this period were published in lithography. His drawings on stone resemble much in their method and treatment those of J. D. Harding. We may mention as his chief works of this character *The Mansions of England in the*

*Olden Time*, and his *Views of the Exterior and Interior of Windsor Castle*, 1848. Nash became an associate of the Old Water-Colour Society in 1834, and a member in 1842, and throughout life was a constant exhibitor. He died, after long illness and much suffering, at Bayswater, December 19, 1878, having been granted a civil service pension of £100 in the very year of his death. We have chosen, to represent his art, the fine interior of *Speke Hall, Lancashire*, another of the works presented to the Historical Collection at South Kensington by Mrs. Ellison. It shows us the squire, seated in his grand old Elizabethan hall, enriched with characteristic carving, hearing a charge of deer-stealing. Nash made free use of body colour, especially in his figures, and in the bright touches of high lights. This work is signed and dated 1850.

A painter who like Nash was strongly impressed with the picturesque aspect of his subjects was JAMES DUFFIELD HARDING. He was the son of an artist, and was born at Deptford in 1798. He was at first articled as an engraver to John Pye, or according to a writer in the *Art Journal*, to Charles Pye. He subsequently made perspective drawings for architects, and began to exhibit landscapes at the Royal Academy as early as 1811. Some drawings by him from Swiss scenery were engraved in line and published in 1822; these were reproduced by Harding from sketches by an amateur. After exhibiting for several years with the Old Water-Colour Society, Harding was in 1820 elected an associate exhibitor, and the following year a member. He would seem from these dates to belong to an earlier chapter, but in 1846 he withdrew from the society and was not re-elected until 1856. He was in constant request as a teacher of drawing, and enjoyed a large and lucrative practice. He likewise wrote





SPEKE HALL—THE DEER-STEALER. By JOSEPH NASH.

*In the South Kensington Museum*





many works on drawing and painting, and produced some excellent lithographic studies of continental scenery. He is said, in the course of a visit to Italy in 1830, to have made sketches upon coloured paper, which on his return to England were greatly admired, and were the means of bringing this class of work into fashion. Was this the period when the practice of working on tinted mounts came into vogue? We mean that description of cardboard drawing where high lights were removed from a coloured ground by erasing the surface with a knife? He published in 1836, *Sketches at Home and Abroad*, and in 1861, *Selections from the Picturesque*. Harding's drawing copies shared with those of Prout, the chief place in public estimation. Many of his works were avowedly intended for his pupils, such as the *Lessons on Art*, 1849, *Lessons on Trees*, 1852, and *Drawing Models and Their Uses*, 1854. The last of these publications described the well known solid models, which he prepared and sold for teaching purposes. He effected many improvements in tinted drawing paper, and contributed greatly to the advancement of lithography. He was a skilful and rapid draughtsman, though somewhat mannered in his style, and rarely rising above the commonplace. Harding died at Barnes, December 4, 1863, and was buried in Brompton Cemetery.

WILLIAM EVANS, son of the drawing-master at Eton College, was born at Eton, December 4, 1798, and succeeded his father in 1818. He became an associate of the Old Water-Colour Society in 1828, and gained his membership in 1831. He contributed chiefly landscapes, many of them from Scotch scenery, to the Exhibitions. He was the frequent guest of the Duke of Athole and there painted his Highland scenes. He died December 31, 1877.



GEORGE CHAMBERS, born at Whitby in 1803, was the son of a seaman and was apprenticed to the master of a trading brig. He relinquished a seafaring life to take up art and became a house-painter as a step in the road to the fine arts. Somewhat late in his career he turned his attention to water-colours, and in 1834 he was elected an associate exhibitor and the year following a member of the Old Water-Colour Society. He painted chiefly marine views, battles, and coast scenes, but though truthful and correct, his works have a tendency to coldness and a lack of colour. He was for a time engaged in painting at the Colosseum in Regent's Park, and he also worked as a scene-painter. He died prematurely October 29, 1840, leaving a family on whose behalf a subscription was raised.

JOHN WILLIAM WRIGHT, son of J. Wright the miniature-painter, was born in London in 1802, and studied under Thomas Phillips, R.A. He was elected an associate of the Old Water-Colour Society in 1831, became a member in 1841, and was appointed the secretary in 1844. He generally painted figure subjects of a domestic character, and was a constant contributor to the exhibitions. Many of his subjects were taken from Shakespeare and he worked indefatigably for the *Keepsake* and the *Book of Beauty*. He was also an occasional exhibitor at the Royal Academy. He suffered much from ill-health, and succumbed to an attack of influenza, January 14, 1848. His works were sold by auction in London in the following spring.

JAMES HOLLAND passed his youth at Burslem, where he was born October 17, 1800. He was at first engaged as a china-painter, but in 1819 he came to London and for a time supported himself by teaching and flower-painting. Making

some progress in his art he became an exhibitor at the Royal Academy, and in 1835 we find him an associate exhibitor at the Old Water-Colour Society. The same year he travelled in Italy and painted the interior of Milan Cathedral, and a scene on the Rialto, Venice. In 1837 he visited Portugal to execute a series of views for the *Landscape Annual* which were engraved in 1839. In 1841 he went to Paris and subsequently travelled to many parts of the Continent. He seceded from the Water-Colour Society in 1842, but was re-elected in 1856, and in 1857 he became a member. He paid many visits to the Continent, and painted the scenery of Italy and the Peninsula with glowing colour and great brilliancy of effect. His Venetian pictures were among the most successful of his productions. He was fond of peopling his landscapes with brilliant groups of figures. He was much employed in book illustration and supplied many designs for the *Annals*. He probably painted as many works in oil as in water-colours. He sent pictures to the Academy as also to the British Institution and to the Suffolk Street Gallery. His death took place February 12, 1870, shortly after which there was a sale of his works at Christie's.

OCTAVIUS OAKLEY, born in April, 1800, began life as a portrait-painter at Leamington, where he enjoyed a considerable practice. Painting later at Derby he produced some admirable rustic scenes and excelled in his groups of gipsies. About 1842 he came to reside in London and soon after joined the Old Water-Colour Society, of which he became a member in 1844. He painted latterly picturesque landscape scenery into which the figures were introduced with good effect, but his drawings were weak in colour and wanting in light and shade. He continued to produce occasional portraits and was an

exhibitor at the Royal Academy from time to time until 1860. He died at Bayswater, March 1, 1867.

JOHN BURGESS, the son of an artist, born about 1814, at first practised as a teacher at Leamington. He was elected an associate of the Old Water-Colour Society in 1851, the pick of sixteen candidates. He painted picturesque buildings and street scenes in Normandy and Brittany and in various parts of the Continent. His drawings are brilliant and sunny, and he was a rapid and skilful sketcher. He affected tinted drawing papers. He died June 11, 1874.

SAMUEL JACKSON, son of a merchant in Bristol, became at the age of thirty a pupil of F. Danby, A.R.A., and having formed the friendship of Prout and Pyne, he was in 1832 elected an associate exhibitor of the Old Water-Colour Society, and exhibited many landscape, and views of Welsh scenery until his retirement from the society in 1848. He never attained to full membership. Towards the close of his life he travelled in Switzerland, and produced some of his most successful works. He died in 1870, at the age of seventy-five.

CHARLES BRANWHITE was also born in Bristol about 1818, and studied first under his father, a local artist of some repute in that city. He seems to have proposed at first to become a sculptor and only took to painting in oil at a later date. He was the intimate friend of W. Müller, and worked much with him. In 1849 he became an associate of the Old Water-Colour Society, but he never passed to full membership. He greatly affected winter scenes, and though he was a brilliant and facile draughtsman he did not give evidence of much originality. He loaded his drawings with body colour to such an extent as to render them liable to be considered as works in *tempera*. He died February 15, 1880, aged sixty-two.



CHARLES BENTLEY, born in Tottenham Court Road in 1805, was the son of a builder, and owing to his fondness for art he was placed under Fielding to study engraving. He became an associate of the Old Water-Colour Society in 1834 and in 1843 was elected a member. He painted marine subjects and contributed frequently to the *Annals*. His works are spirited but show a large and free use of body colour. He died of cholera in September, 1854.

ARTHUR GLENNIE, who was the son of Dr. Glennie of Dulwich, was born in February, 1803, and after beginning life in a merchant's office, took somewhat late to art, and in 1837 joined the Old Water-Colour Society as an associate, becoming a full member in 1858. He painted mainly foreign landscapes and passed all the latter years of his life in Rome, where he died in January, 1890. His bright and sunny drawings, refined and accurate from the topographer's point of view, were much admired.

JAMES W. WHITTAKER began life as an engraver, but having a taste for drawing he gave up this profession as soon as he was able to make his way as a painter. He took a little cottage at Bettws-y-Coed and painted Welsh scenery, selling his drawings for small sums to a Manchester dealer. He was elected an associate of the Old Water-Colour Society in 1862, and two years later he became a full member. He was accidentally drowned at Bettws in September, 1876, falling off a rock into the Llugwy.

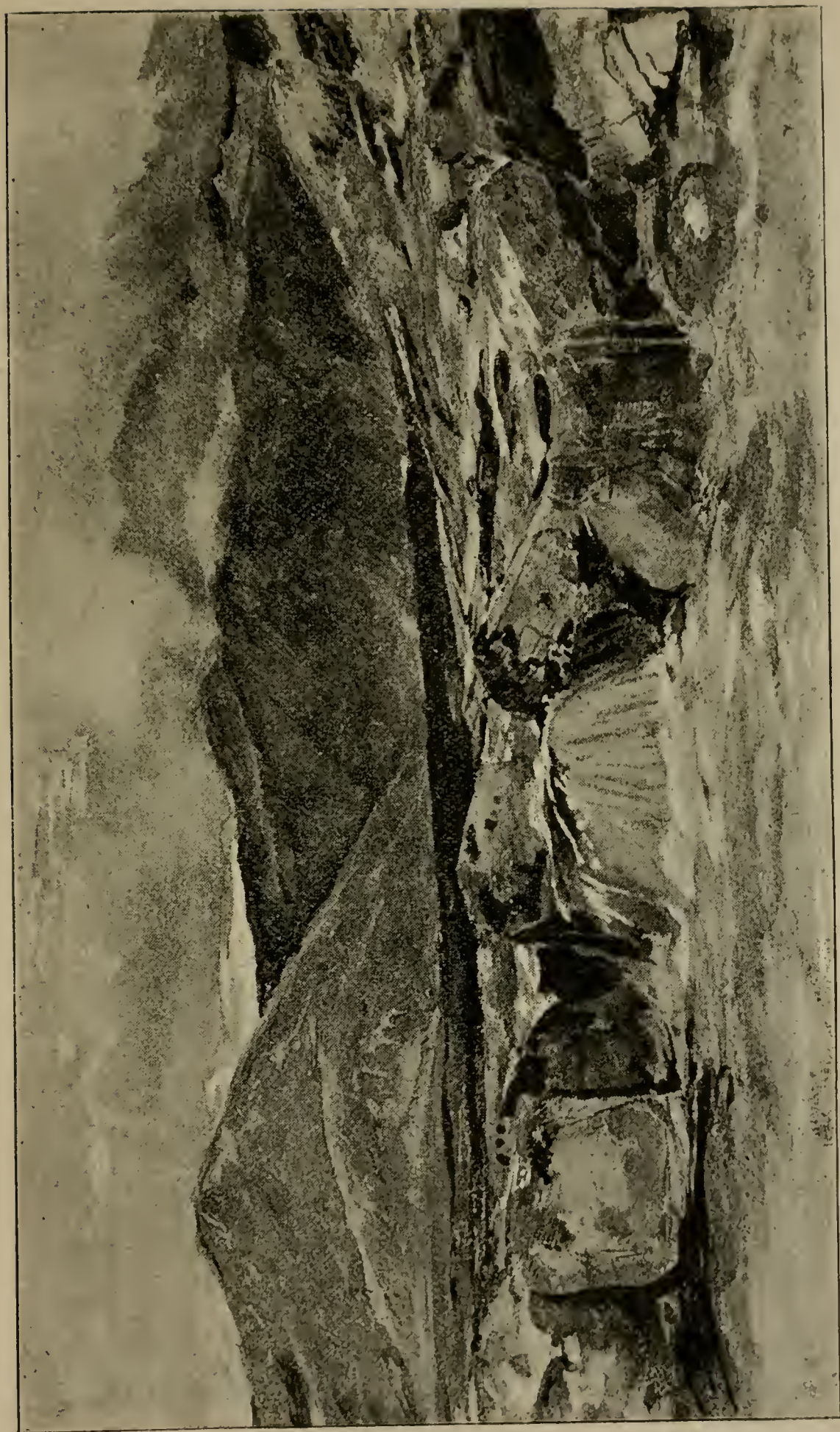
DAVID COX, *Junior*, the only child of the eminent painter of the same name, was born near Dulwich in 1809, had his early schooling at Dulwich and studied under his father. When the elder Cox retired to Harborne his son took over his extensive teaching connection. In 1848 he was elected an

associate of the Old Society, but never attained full membership. He had previously been a member of the New Water-Colour Society, but he resigned in 1845. His style greatly resembled that of his father, and the younger Cox's works have sometimes been sold in his father's name. He died at Streatham, December 6, 1885.

JOHN CALLOW was born July 19, 1822, and was indebted to his elder brother for his art education. Elected a member of the New Water-Colour Society in 1845 he resigned three years later, and in 1849 became an associate of the Old Water-Colour Society. His subjects were generally coast scenes and shipping. He was much engaged in teaching and produced some well-known drawing-books. His death took place April 25, 1878, at New Cross.

WILLIAM JAMES MÜLLER was the son of a German clergyman, who was the Curator of the Museum at Bristol, in which city young Müller was born in 1812. Some of his first instruction in art was received from J. B. Pyne, his fellow townsman, but he soon left him and commenced to study from nature by himself. In 1833-34 he travelled on the Continent for the purpose of improving himself in his art, visiting Germany, Switzerland, and Italy, and returning subsequently to Bristol to practice his art with scant success, sending many works to the London Galleries. In 1838 after wandering, sketch-book in hand through Greece and Egypt he came back to his native city, but not to stay, for we find him in 1839 settled in London. Here his Eastern subjects found many admirers, and he published in 1841 his *Picturesque Sketches of the Age of Francis I.* He subsequently accompanied the government expedition to Lycia, and stored his portfolios with numerous sketches, but he was disheartened by the way in which his works were hung at the





MOEL SIABOD, WALES. By WILLIAM J. MULLER.

*In the South Kensington Museum.*





British Institution and at the Academy. About this time he was painting much in oil, in which medium many of his best works were produced. Owing to failing health he retired to Bristol and died there, September 8, 1845. When David Cox had made up his mind to paint in oil it was to Müller that he turned for instruction and he was greatly impressed by his extraordinary facility of execution. Müller's sense of colour was very fine, and his compositions were large and grand in conception, but his aerial perspective was defective. Some of his best works remind us of the scene-painter. We represent his art by the sketch of *Moel Siabod*, given by Mr. C. T. Maud to the Historical Collection at South Kensington. A small study of rockwork and falling water, with mountains in the background, which will serve to show his vigorous execution.

During the more recent period of water-colour art not a few painters of eminence began their career in connection with one or the other of the Societies and subsequently, on attaining Academy honours, either abandoned water-colour painting altogether or exhibited but little in this medium. Prominent among them we may mention FRANK STONE, A.R.A, who is best known by his oil paintings, but who joined the Old Water-Colour Society as an associate in 1833, and became a full member in 1843. He was the son of a Manchester cotton-spinner, and was born in 1800. Though at first intended to follow his father's business, he was compelled by his love of art to sacrifice his position, and at the age of twenty-four to become a painter. He came to London in 1831 and at first practised in water-colours, and for some time worked for Heath's *Book of Beauty*. Subsequently he painted subject-pictures, engaged in book illustration, and joined the Etching

Club. About 1837 he began to paint in oil. In 1846 he resigned his membership of the Water-Colour Society, and in 1857 he was elected an associate of the Royal Academy. He was at this time much in the company of eminent literary men, the friend of Dickens, and taking part with him in amateur performances, for Stone was very fond of acting. He died in 1859, and was buried at Highgate Cemetery.

Several foreigners attracted to this country have practised the art of water-colour painting with much success. Among these we may mention EGRON S. LUNDGREN, a native of Sweden, born in 1815, who was educated in Paris, where he entered the studio of Leon Coignet and subsequently spent four years in Italy and five years in Spain. He likewise travelled in Egypt and in the East. Meeting John Phillip, R.A., at Seville, in 1851, he was invited by him to London, and he visited this country in 1853. It is conjectured that he was for a time employed as a draughtsman on wood, and in 1857 he accompanied the staff of Lord Clyde in the Oudh campaign. On his return to England he painted several subjects for the Queen, among others the *Marriage of the Princess Royal*. In 1864 he was elected an associate of the Old Water-Colour Society, and two years later he became a member. His works were characterized by their fine colouring and rich tone. He painted chiefly figure subjects, and many of his drawings were acquired by the Queen. His sketches in India to the number of 217 were sold by auction at Christie's in 1875 for 3,050 guineas. He was a man of many accomplishments, an excellent linguist, and the author of several works published at Stockholm. He died at Stockholm, December 16, 1875, in the sixtieth year of his age.

OTTO WEBER, the son of a merchant in Berlin, was born



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October 17, 1832, and received the first part of his art education in his native city. He afterwards settled in Paris where his animal paintings were greatly admired. At the outbreak of the Franco-German war in 1870 he went to Rome, and in 1872 finding that Italian subjects were distasteful to him, he visited London and here he remained until his death in 1888. He sent many pictures to the Royal Academy, and in 1876 became an associate of the Old Water-Colour Society. He excelled as a painter of animals in the midst of charming landscape scenery. His remaining drawings were sold by Messrs. Christie in 1889.

## CHAPTER XIV.

*New Water-Colour Society—Louis Haghe—Edward Henry Wehnert — Henry F. Tidey — Henry Warren — Aaron Edwin Penley—Thomas Miles Richardson—Thomas Sewell Robins—William Henry Kearney—G. H. Laporte—John Chase—Henry Parsons Rivière — H. Clark Pidgeon — William Lee—George B. Campion—John Wykeham Archer — William Leighton Leitch—Henry John Johnson—James Fahey — Benjamin R. Green — John Skinner Prout — Michael Angelo Hayes—Henry Bright—Charles Vacher—John Henry Mole—George Shalders—Frederick John Skill — Augustus Jules Bouvier—Thomas Leeson Rowbotham—The Lady Artists—Mary Harrison—Elizabeth Murray—Fanny Corbaux — Eliza Sharpe — Louisa Sharpe — Mrs. Brookbank—Nancy Rayner—Margaret Gilles—Mrs. H. Criddle—Helen Cordelia Angell—Mary Lofthouse.*

WE have collected in this chapter some brief notices of the deceased members of the New Water-Colour Society, and here also we have brought together the memoirs of some of the more distinguished ladies who have practised the art.

LOUIS HAGHE, born at Tournay, in Belgium, in 1806, came to England while quite a youth, and was elected in 1837 a member of the New Water-Colour Society, serving in turn the office of vice-president and president of the society, to which latter office he was elected on the retirement of Warren in





THE GUARDROOM. By LOUIS HAGHE.

*In the South Kensington Museum.*





1873. He was a skilful lithographer, and produced many works illustrating the picturesque towns and scenery of the Continent. His paintings are powerful and vigorous in their matter and treatment, and his historical subjects are dramatic and full of incident. He delighted to represent the fine old architecture of the Belgian cities, the halls of Louvain and Courtrai, and his armed soldiers and townspeople are admirably introduced and excellent in drawing. Haghe painted entirely with his left hand. His art has undoubtedly exerted considerable influence on his contemporaries, and he was throughout life one of the bulwarks of the Institute. We are permitted to reproduce a small work by him in the Historical Collection at South Kensington, *A Guard-Room*, No. 522, which shows his skilful handling of a group of soldiers who smoke and gossip; it is signed and dated 1853. Haghe died in London, March 9, 1885.

EDWARD HENRY WEHNERT was the son of a German tailor in a large way of business, who settled in London and sent his boy to be educated in Germany. He studied at Göttingen and on his return to England devoted himself to art. He passed two years in Paris where he made great progress, and afterwards resided for some time in Jersey. Coming back to London in 1837 he became a member of the New Water-Colour Society, and was throughout life a constant and important contributor to its exhibitions. His chief works were figure subjects, the drawing and execution being careful and conscientious, but his sense of colour was scarcely pleasing and his light and shade badly defined. He died in Kentish Town, September 15, 1878, aged 54. A collective exhibition of his works was made in the Gallery of the Institute of Painters in Water-Colours in the following Spring.

HENRY F. TIDEY, the son of a schoolmaster at Worthing was born January 7, 1815. He first worked as a portrait-painter, and after exhibiting for some time at the Academy, he was, in 1858, elected an associate, and the year following a member of the Institute of Painters in Water Colours. He was a most industrious and clever artist, and painted figure subjects, many of them of a large size. In 1859 his drawing, entitled *The Feast of Roses*, was purchased by Her Majesty. His numerous contributions to the exhibitions of the New Water-Colour Society added much to the attractiveness of the gallery. He died in 1872.

HENRY WARREN, K.L., was educated as a sculptor and studied under Nollekens. After passing through the Academy School he began to paint in oil, but subsequently joined the New Society of Painters in Water-Colours, of which he ultimately became the President. He was an able artist and worked extensively for the publishers. Warren was also himself an author, and issued the *Artistic Anatomy of the Human Figure*. He lived to a great age, and on his retirement became the Honorary President of the Society. He died at Wimbledon, December 18, 1879, aged 85.

The reputation of AARON EDWIN PENLEY will rest chiefly on his art writings and his fame as a successful teacher. He at first practised as a miniature painter at Manchester. After exhibiting for some time at the Academy, he was in 1838 elected a member of the New Water-Colour Society, but from this he withdrew in 1856. He was the professor of drawing first at the East India College, Addiscombe, and subsequently at the Royal Military Academy, Woolwich. He died suddenly at Lewisham, January 15, 1870, in his 64th year. His best known works are *The English School of Painting in Water-*



*Colours*, published in 1861, and *Sketching from Nature in Water-Colours*, which appeared in 1869. Penley was appointed painter in water-colours to King William IV. and Queen Charlotte. His drawings were sold at Christie's after his death in 1871.

THOMAS MILES RICHARDSON, born at Newcastle-on-Tyne, May 15, 1784, after being some time the head master of the St. Andrew's Grammar School, resigned his appointment in order to devote himself wholly to art. He drew both in oil and water-colours, and exhibited at the Royal Academy, the British Institution, and the New Water-Colour Society, of which he was a member until 1843. He published several engraved works, and died March 7, 1848. His landscapes were treated in a bold and original manner, and he excelled in sunset effects. His son, a member of the Old Society, died in 1890.

THOMAS SEWELL ROBINS, born at Devonport in 1811, was an original member of the New Water-Colour Society, and studied art under Mr. Ball, a Plymouth artist. He subsequently came to London, and worked at the Schools of the Royal Academy. After travelling on the Continent, and visiting Rome and Venice, he turned his attention to marine subjects, upon which his reputation chiefly depends. Failing health compelled him to retire from the Institute in 1865. He died at Kensington, August 9, 1880.

WILLIAM HENRY KEARNEY was one of the foundation members and a Vice-President of the New Water-Colour Society. He exhibited principally landscapes, with now and then a figure subject, which were pleasant in colour and painted in the earlier transparent manner. His death took place in his 58th year, on June 25, 1858.

G. II. LAPORTE, after exhibiting for some time at the

Suffolk Street Gallery, became an original member of the New Water-Colour Society, to whose exhibitions he was a constant contributor. He painted chiefly animal subjects with groups of costume figures, hunting subjects, military groups, and Arab scenes. He died October 23, 1873.

JOHN CHASE, born in 1810, became one of the earlier members of the New Water-Colour Society, to which Society his daughter, an expert flower painter, also belonged. He delighted to paint old ivy-clad buildings, and chose many subjects from Haddon Hall. He died in London, January 8, 1879.

HENRY PARSONS RIVIERE, born August 16, 1811, after studying at the Schools of the Royal Academy, became a member of the New Water-Colour Society in 1834, but afterwards joined the older Society in 1852. He painted chiefly *genre* and subject pictures, and spent nearly all the latter part of his life in Rome, but died in London in May, 1888.

H. CLARK PIDGEON, born March, 1807, and educated at Reading, was destined for the Church, but his natural inclinations led him to the pursuit of art. He was for a time the editor of the *Berkshire Chronicle*. He went to Paris in order to study art, and eventually became the master of the Drawing School at the Liverpool Institute. He was from the year 1846 a member of the New Water-Colour Society. He died August 6, 1880.

WILLIAM LEE, born 1809, contributed in the early part of his career compositions introducing rustic figures, and in later life French coast scenery and figure subjects to the exhibitions of the New Water-Colour Society, of which he was a member. His death took place in London, January 22, 1865.

GEORGE B. CAMPION was elected a member of the New

Water Colour Society in 1837, and was a prominent contributor of views, some of them rather hasty in point of execution to their exhibitions. He was also a writer of considerable repute on art and other subjects. He was the author of *The Adventures of a Chamois Hunter*. He died at Munich, where he had long been resident, April 7, 1870.

JOHN WYKEHAM ARCHER, born at Newcastle-on-Tyne, August 2, 1808, was articled to Scott, the engraver, and after practising engraving in Newcastle and Edinburgh he came to London and worked for Finden. He, however, abandoned his art for topographical work, and was much employed in drawing ancient buildings for the publishers. He was an associate of the Institute of Painters in Water Colours, and contributed several of his most important works to their exhibitions. Archer published *Vestiges of Old London*, drawn and etched by himself, in 1851. He died suddenly in London, May 25, 1864. Archer had some taste for authorship and contributed papers on antiquarian subjects to the *Gentleman's Magazine*. He also wrote for Douglas Jerrold's magazine *Recreations of Mr. Zigzag, the Elder*. His collection of drawings is in the British Museum.

WILLIAM LEIGHTON LEITCH was the son of a manufacturer in Glasgow, and was born there in 1804. He early showed a taste for drawing, but was articled to a lawyer, and in time threw up his articles in order to study art in London. He worked with Roberts and Stanfield, and studied in Italy for five years. Leitch became a member and subsequently a Vice-President of the New Water-Colour Society. He painted chiefly classic landscapes, and was drawing-master to the Queen and to many members of the Royal Family. He died April 25, 1883.



HENRY JOHN JOHNSON, born in Birmingham in April, 1826, was the son of an artist and received his early training in Birmingham. He afterwards was placed under Wm. Müller and travelled with him to the East. He sent many works to the British Institution and to the Royal Academy, mostly landscapes from foreign countries. He likewise sketched in Wales and Scotland, and was the frequent companion of David Cox. He became a member of the New Water-Colour Society in 1870, and died in London, December 31, 1884.

JAMES FAHEY, the energetic Secretary of the New Water Colour Society for so many years, was trained as an engraver under his uncle, John Swaine. He was born at Paddington, April 16, 1804, and when he had adopted painting as his profession became a pupil of Scharf, of Munich. He joined the Institute in 1835, and became its Secretary in 1838. When the Society reformed itself and became the Royal Institute in 1874, he resigned. He was for many years the drawing-master of the Merchant Taylors' School, and throughout life devoted himself to landscape painting. He died December 11, 1885.

BENJAMIN R. GREEN was a member of an artistic family, both his father and mother being well known as portrait painters. He studied at the Schools of the Royal Academy, and painted landscape and figure subjects, which he contributed principally to the gallery of the New Water-Colour Society, of which he was a member. He was for the best years of his life the Secretary of the Artists' Annuity Fund. He died in London, October 5, 1876, aged sixty-eight.

JOHN SKINNER PROUT who was born in Plymouth in 1806, was the nephew of Samuel Prout. To a large extent he was self-taught, and he first practised the study of ancient

buildings, publishing certain of his drawings. He resided some time in Bristol, and there, together with Müller, whose acquaintance he had formed in early youth, he prepared the sketches for his work on *The Antiquities of Bristol*. He lived for many years in Australia, and on his return to England painted a *Panorama of the Gold Fields*, which was exhibited with much success. Prout was elected a member of the New Water-Colour Society, and continued to exhibit subjects of an architectural character, more refined in treatment than those of his uncle, until his death, which took place at Camden Town, August 29, 1876.

MICHAEL ANGELO HAYES was the son of Edward Hayes, the water-colour painter, and was born at Waterford, July 25, 1820. For several years previous to his election to the associateship of the New Water-Colour Society he contributed paintings in oil and water-colours to the exhibitions of the Royal Academy. He was subsequently elected a member of the Royal Hibernian Academy, of which institution he was for many years the Secretary. He is best known by his subject pictures in oils, and for his military sketches in water-colours. His death, the result of an accident, took place December 31, 1877.

HENRY BRIGHT was born at Saxmundham in 1814, and was apprenticed to a chemist. He afterwards became dispenser to the Norwich Hospital, and found time to acquire a knowledge of art for which he had always shown a great inclination. In 1839 he became a member of the New Water-Colour Society, but afterwards seceded from it and sent his works in oil to the Academy. His art was bold and vigorous, and he painted landscapes showing a true feeling for nature. When his health failed he retired to Ipswich, and died there September 21, 1873.

CHARLES VACHER, the son of a London stationer, studied art in the Schools of the Royal Academy, and travelled through Germany, France, and Italy, where he made numerous sketches, which furnished the materials for his pictures. These works were elaborately finished compositions, excellent in colour, and very artistic in treatment. He joined the New Water-Colour Society in 1846, and was always a large contributor to their exhibitions. He died July 21, 1883, aged sixty-five years.

JOHN HENRY MOLE was born in 1814 at Alnwick, and at first worked in a solicitor's office at Newcastle-on-Tyne. His love of art prompted him to forsake the law and to adopt miniature painting as his profession. He became an associate of the New Water-Colour Society in 1847 and removed to London. He painted at that time landscape and figure pictures, and in 1884 he was elected Vice-President of the Society. He died December 13, 1886.

GEORGE SHALDERS, after exhibiting for some time at the Royal Academy, was in 1863 elected an associate, and two years later a member of the New Water-Colour Society. He painted chiefly landscapes with sheep and cattle. At the comparatively early age of forty-seven he was attacked with a paralytic seizure, and died, after a few days' illness, January 27, 1873. He had not been able to make provision for his wife and family, so his artist friends raised a subscription and formed a collection of drawings, which were sold at Christie's on their behalf in the year following his death.

FREDERICK JOHN SKILL was born at Swaffham, in Norfolk, July 12, 1824. He studied under Cotman, and subsequently in Paris. He lived for several years in Brittany, where he painted many of his most important drawings. In 1871 he



became a member of the New Water Colour Society, and died in London, after a lingering illness, March 8, 1881. He was much employed as a book illustrator, and executed many drawings for the *Illustrated London News*. His works, which display considerable power and exhibit a fine sense of colour, were pleasing and well drawn.

AUGUSTUS JULES BOUVIER, who was born in London in March, 1825, first exhibited at the Royal Academy in 1852, and in the same year was elected an associate of the New Water Colour Society. He became a member in 1865. He painted figure subjects with great skill, his work entitled *Lesbia* having been bought by the late Prince Consort in 1861. He died, after a long illness, January 20, 1881.

THOMAS LEESON ROWBOTHAM, born May 21, 1823, a native of Dublin, was the son of an artist who practised at Bath. Young Rowbotham studied art under his father, and after a sketching tour in Wales visited in turn Germany, France, and Italy. He delighted in warm sunny pictures, and excelled in his marine subjects painted under bright Italian skies. He was much engaged as a teacher, and succeeded his father as drawing-master at the Royal Naval School, New Cross. He became a member of the New Water-Colour Society in 1858, and contributed many works to its exhibitions. His health was always indifferent, and he died, at the age of 52, on June 30, 1875.

Many distinguished lady artists belonged during this period to the Water-Colour Societies, and the Institute, as we have seen, set apart a special class for their lady members. Our space will scarcely enable us to do more than mention the names of a few of them.

MARY HARRISON, born in Liverpool in 1788, was one of the

foundation members of the New Water-Colour Society, and was throughout life a constant contributor of gracefully painted flower pictures to its exhibitions. After her marriage to Mr. Harrison, in 1814, she was for a time in easy circumstances, but on the ruin of her husband by a disastrous partnership she maintained and educated a family of twelve children by the proceeds of her art. She died November 25, 1875.

ELIZABETH MURRAY, a daughter of T. Heaphy, who was likewise a member of the New Water-Colour Society, died in 1882.

FANNY CORBAUX, born in 1812, was an excellent writer as well as an artist of acknowledged ability. She was a member of the New Water-Colour Society, and contributed largely to its gallery. Miss Corbaur died at Brighton, February 1, 1883.

The sisters ELIZA and LOUISA SHARPE belonged to the Old Water-Colour Society. The latter afterwards became Mrs. Seyffarth, and her contributions to the exhibitions were much admired; she died in Dresden in 1843. Her works were as a rule subject pictures dramatically rendered and highly finished in point of execution. Her sister Eliza survived her for many years, and died in Chelsea, June 11, 1874, at the age of seventy-eight.

Mrs. BROOKBANK whose maiden name was Scott, was for some years an exhibitor at the Old Water-Colour Society, of which she was elected a member in 1823. She painted tasteful groups of flowers and fruit, but shortly after her marriage she appears to have relinquished art.

NANCY RAYNER, an artist of much promise, after having been elected an associate of the Old Water-Colour Society in 1850, died of decline in 1855 at the early age of 28. She was

the daughter of Mr. Samuel Rayner, the water-colour painter. She contributed picturesque and rustic figures and carefully painted interiors to the exhibitions.

MARGARET GILLIES, who was born in Edinburgh, August 7, 1803, became an associate of the Old Water-Colour Society in 1852, and was at first very successful as a portrait painter and in her family groups. Subsequently she depicted scenes from Shakespeare and the poets. She died at Crockham Hill, Kent, July 20, 1887.

MRS. H. CRIDDLE, elected a lady member of the Old Water-Colour Society in 1849, for thirty years sent charming drawings of birds' nests, flowers, and fruit to the Exhibition. She died at the age of seventy-five, December 28, 1880.

HELEN CORDELIA ANGELL, whose maiden name was COLEMAN, was born in 1847, studied under her brother, W. S. Coleman, and painted flowers and plumage with rare skill. She was, moreover, a brilliant colourist, and her drawings at the Old Water-Colour Society, of which she was a member, were highly appreciated. She at first joined the Institute, but she resigned her membership in that body in 1878, and was elected, in 1879, an associate of the Old Water-Colour Society. She died, after a long illness, at the early age of thirty-seven, March 8, 1884.

MARY LOFTHOUSE, whose maiden name was FORSTER, was born in 1853 and was the daughter of an artist; in 1884 she became a member of the Old Water-Colour Society. She had a delicate feeling for colour, and painted old buildings with excellent taste. Her death took place less than a twelvemonth after her marriage, at the age of thirty-two, on May 2, 1885.



## CHAPTER XV.

*Francis William Topham—Edward Duncan—Joseph John Jenkins—George Haydock Dodgson—William Collingwood Smith—George John Pinwell—Arthur Boyd Houghton—Frederick Walker, A.R.A.—John Frederick Lewis, R.A.—Samuel Palmer—Gabriel Charles Dante Rossetti—Samuel Read—Alfred Pizzey Newton—Henry Brittan Willis—Thomas Danby—Randolph Caldecott—Philip Henry Delamotte—Thomas Miles Richardson—Walter Goodall—Frederick Tayler—Paul Jacob Naftel—Maud Naftel.*

WE have still to glance at the careers of many eminent masters of the art, some of whom belong almost to the present day, and who have contributed by their works to bring water-colour painting to the proud position which it now occupies in the art of this country.

FRANCIS WILLIAM TOPHAM, born in Leeds, April 15, 1808, was a self-taught artist, who at first practised as an engraver, in which art he became very proficient. He subsequently in 1843 became a member of the New Water-Colour Society, but quitted this body in 1847, shortly before his election into the Old Water-Colour Society, of which he became a member in

the following year. His figure subjects, many of them drawn from the foreign countries he visited, attained a high reputation, and his art was greatly appreciated. His colouring was remarkable for its depth and intensity and he made free use of body colour. He died at Cordova, in Spain, March 31, 1877.

EDWARD DUNCAN was born in London in 1803, and having shown a taste for art from his earliest childhood, was articled to Robert Havell, the engraver. While working here he copied and studied many of the fine drawings of William Havell, and he was thus led to abandon engraving and to take up painting as a profession. He, too, first joined the New Water-Colour Society, but shortly after withdrew from it, and in 1848 was elected an associate of the Old Society, and in 1849 he became a full member. His marine views were greatly esteemed, and he was an indefatigable contributor to the exhibitions. He also worked for the illustrated papers and drew on wood for the publishers. He died at Haverstock Hill, after a short illness, April 11, 1882.

Another artist who was brought up as an engraver and who was induced subsequently to try his fortune as a water-colour painter was JOSEPH JOHN JENKINS. He was born in London in 1811, and in 1849 became an associate of the Old Water-Colour Society, and a full member in 1850. He, too, had previously belonged to the New Water-Colour Society. His subject pictures and landscapes were very popular, he drew the figure well, and his work was harmonious and pleasing. He was for many years the Secretary of the Society, and devoted much time to its interests. At the period of his death Mr. Jenkins was gathering materials for the history of the Society, which work has recently been ably completed by Mr. J. L. Roget and

has been constantly consulted by us for authentic records of the early days of water-colour art. Mr. Jenkins retired from the secretaryship in 1864, and died, after a short illness, March 9, 1885. At his death he bequeathed £1,000 to the Society, to which he had made many liberal donations.

GEORGE HAYDOCK DODGSON, born in Liverpool in 1811, was educated as a civil engineer under George Stephenson, but finding the work too laborious for his health, he gave up his employment and settled in London as an architectural colourist. He worked also for the *Illustrated London News*, and found his services so greatly in request that he was unable to devote himself so much as he wished to drawing from nature. Dodgson was at first a member of the Institute, but resigning his connection with the younger Society, he was in 1848 elected an associate, and in 1852 a full member of the Old Water-Colour Society. He died in London, June 4, 1880. His landscapes are fresh and brightly-coloured interpretations of nature, and charm by their vividness and truth. In the winter exhibition of the year in which he died there was a loan collection of his works to the number of fifty-two in the Old Water-Colour Gallery. His remaining drawings were sold at Christie's in 1881.

WILLIAM COLLINGWOOD SMITH, born at Greenwich in 1815, after working many years as an oil painter, was elected an associate of the Old Water-Colour Society in 1843, and in 1849 became a full member. On joining the Society he discontinued entirely his oil-painting. He served the office of treasurer for upwards of twenty-five years, and was most devoted to the best interests of the Society. He painted lake and mountain scenery with great technical dexterity and breadth of effect. His drawings are occasionally somewhat



garish in colour, and his landscapes do not impress one with truth to nature, being somewhat scenic in character. He used in his later works but little or no body colour, but painted transparently over a grey or neutral ground. He had a large connection as a teacher. He died at Brixton, March 15, 1887, aged seventy-one.

GEORGE JOHN PINWELL, born in London, December 26, 1842, received his art education at Hatherley's School. He first came into notice as a successful book-illustrator, and exhibited at the Dudley Gallery. He became an associate of the Old Water-Colour Society in 1869, and was elected a member two years later. Many of his subject pictures were greatly admired, and his reputation was already firmly established when he was too early lost to art at the age of 33. His death took place in London, September 8, 1875. Pinwell's drawings were much appreciated on the Continent, notably at the Paris Exhibition in 1878, and he was elected an honorary member of the Belgian Society of Painters in Water-Colours. He was a brilliant draughtsman and a good colourist, though he almost eschewed the use of transparent colours. The composition of his pictures was carefully studied, and some of his works, such as *The Pied Piper of Hamelin* and *Gilbert à Becket's Troth*, are well known by the etchings. His art made much impression on his contemporaries, and his influence for good can be traced in the work of several of his followers.

ARTHUR BOYD HOUGHTON, born in 1836, was the son of a Captain of H.M. Indian Navy. He at first painted in oils, but on subsequently obtaining an engagement to draw on wood for Messrs. Dalziel, Brothers, he devoted himself almost entirely to this branch of art. He worked occasionally for the illustrated papers, but his designs are not characterized

by great accuracy or elegance. He was a rich and powerful colourist, though he painted but little. He became an Associate of the Old Water-Colour Society, in 1871, and died November 22, 1875.

FREDERICK WALKER, A.R.A., was born in Marylebone in 1840, and commenced the study of art by drawing at the British Museum. He afterwards worked at Leigh's School and at the Royal Academy. About this time he began to draw on wood, and remained for three years with a wood-engraver to perfect himself in this branch of art. An introduction to Thackeray procured him work for the *Cornhill Magazine*, and he was much engaged on the illustrations for periodical literature. In 1864 he was elected an associate of the Old Water-Colour Society, and in 1866 became a member. He had already begun to paint in oil, and in 1863 he sent to the Academy *The Lost Path*, a pathetic work representing a poor woman carrying an infant through the snow. Many of his finest drawings were executed about this time and Walker was the only English artist who received a medal for water-colours at the Paris Exhibition in 1867. In 1871 he became an associate of the Royal Academy, being the first painter who attained Academy honours while still a member of the Water-Colour Society. Towards the close of his career he painted many fine works in oil, and these are well known by the admirable etchings of R. W. Macbeth. Walker's art was *sui generis*, and he seems to have evolved, both in drawing, colouring, and execution, a method peculiarly his own. Ruskin speaks thus of his works in a letter to H. S. Marks :—" Their harmonies of amber colour and purple are full of exquisite beauty in their chosen key ; their composition always graceful, often admirable, and the sympathy they

express with all conditions of human life most kind and true ; not without power of rendering character, which would have been more recognized in an inferior artist because it would have been less restrained by the love of beauty." Walker died of consumption, June 5, 1875, at St. Fillan's, Perthshire, and was buried at Cookham-on-the-Thames, a spot he loved.

JOHN FREDERICK LEWIS, R.A., was the eldest son of the eminent engraver, and was born in London, July 14, 1805. He studied at first under his father, and devoted himself chiefly to animal painting, and later tried his hand at etching. He first exhibited at the age of fifteen, when one of his pictures at the British Institution was bought by Mr. G. Garrard, A.R.A. At this time he was engaged by Sir Thomas Lawrence, as assistant draughtsman, and a few years later his works having attracted the attention of King George IV. he was commissioned by His Majesty to paint deer and sporting subjects at Windsor. As early as 1825 he published a collection of his etchings. In 1827 he was elected an associate of the Old Water-Colour Society, in 1829 he attained full membership, and ultimately in 1855 he became the President. This office he retained only for two years, as his retirement took place early in 1858. He travelled much on the Continent, visiting Italy and Spain, and producing during his absence many fine works painted in water-colours in a large and bold manner, rich in colour, and very varied in handling. His Spanish drawings were subsequently lithographed and published in 1836 as *Sketches in Spain*. Aided by J. D. Harding he also produced by means of lithography his *Sketches and Drawings of the Alhambra*, and some *Illustrations of Constantinople* from drawings by Coke Smith were arranged and drawn on stone by Lewis in 1838. In 1843 he proceeded to Cairo,



and remained in the East until 1851, when he married and settled at Walton-on-Thames. His style of work about this period was greatly altered; he adopted a most minute and elaborate finish, combined with great depth and intensity of colouring. He painted many Eastern subjects, and his works attracted great attention. About 1854 he recommenced painting in oil, and in 1858 was elected an associate, and in 1865 a full member of the Royal Academy. Early in 1876 he requested, in consequence of failing health, to be placed on the retired list; and on the 15th of August of the same year he died at Walton. His works which even in his lifetime commanded high prices have in recent years sold for very large sums. One of his drawings, *School at Cairo*, was bought for £1,239 in Mr. Quilter's sale in 1875.

We have been enabled to reproduce his characteristic work entitled *A Halt in the Desert*, one of the Ellison pictures in the Historical Collection at South Kensington [No. 532]. Here we have a caravan resting in the desert. Two camels are standing in the foreground, the others are lying about; the train of finely painted animals and figures extends into the distance. This is a good example of his later and more minute style of execution, and shows how carefully he studied Nature on the spot, it is dated 1853.

SAMUEL PALMER, born in 1805 in Newington, studied under John Varley, and first exhibited as an oil painter at the Royal Academy in 1819. He early made the acquaintance of John Linnell, whose daughter he married in 1837, and he was shortly after introduced by him to Blake, for whom he conceived the most profound veneration. He lived for a time at Shoreham, near Sevenoaks, painting rural scenes, being at that period in delicate health. He subsequently spent two years in



A HALT IN THE DESERT. By J. F. LEWIS, R.A.

*In the South Kensington Museum.*





Italy, and in 1843 was elected an associate of the Old Water-Colour Society, and full member in 1855. He had a fine sense of colour, and excelled in glowing effects of sunshine. He was a great admirer of Virgil and of Milton, and drew many of his themes from those poets' works. He was a member of the Etching Club, and produced some highly-prized works. Palmer resided for the latter part of his life at Reigate, and died there on the 24th of May, 1881. He was one of the most poetical painters of the modern water-colour school, and though he rarely worked from Nature he had so stored his mind with her varied aspects that he could represent her divers phases from the resources of his memory. He chose the same class of subjects in which Barret delighted; but Palmer's sunsets differ wholly from those of Barret, owing to their greater warmth and glow. He produced great richness of effect by his method of contrasting warm and cool colours throughout the surface of his pictures, and he paid special attention to the selection and preparation of his colours, so that they might properly assort together and not injure one another by juxtaposition. During the last years of his life he was engaged upon a series of etchings to illustrate Virgil's *Eclogues* which he had himself translated. These have since been completed and published by his son.

An important place, though not among the members of the Societies, is justly due to—

GABRIEL CHARLES DANTE ROSSETTI, the eldest son of an eminent Italian poet, who was born in London in 1828. He studied at Cary's, and later at the Schools of the Royal Academy. His art, which was distinctly original, was known chiefly to his immediate circle of admirers, as he rarely exhibited, and lived in great retirement owing to ill-

health. Rossetti was the mainstay of the Pre-Raphaelite school. He was a splendid colourist, and affected a peculiar method of drawing, but he had a strong sense of the beautiful, and many of his works are imbued with deep poetical feeling. Rossetti was, indeed, himself a poet of no mean order, and some of his poems, such as *The Blessed Damozel*, are well known. His first exhibited work is said to have been *The Girlhood of the Virgin*, painted in 1849. For many years his pictures were sent to the Hogarth Club. His favourite subjects were taken from early Italian poetry and legendary lore. His works in water-colours belong to his maturer years, dating from 1862 onwards. Certain of his later designs were distinguished by mannerisms, which have been attributed to ill-health. He died after a lingering illness at Birchington-on-the-Sea, April 8, 1882. Many of his works were exhibited at the Royal Academy in the following winter.

SAMUEL READ was born at Needham Market, Suffolk, in 1815 or 1816, and was destined for the legal profession, but he early turned his affection to art, and at five-and-twenty he came to London and worked as a draughtsman on wood. In 1844 he was engaged on the staff of the *Illustrated London News*, and acted as their special artist in the Crimea in 1853. He occasionally sent works to the Royal Academy, and in 1857 was elected an associate and in 1880 a member of the Old Water-Colour Society. He painted at first chiefly the fine old buildings on the Continent, and was a most skilful architectural draughtsman, but latterly he produced many admirable landscapes. His death took place at Sidmouth, May 6, 1883.

ALFRED PIZZHEY NEWTON painted Scotch landscape scenery with great ability, and was on more than one occasion en-

trusted with commissions by Her Majesty the Queen. He became in 1858 an associate and in 1879 a full member of the Old Water-Colour Society. His death occurred at Rock Ferry, near Liverpool, on September 9, 1883.

HENRY BRITTAN WILLIS, the son of an artist, was born in Bristol about 1814. He first studied under his father, who, finding art unremunerative, advised his son to enter a merchant's office in New York. Young Willis however had to relinquish his post owing to ill-health, and again took up art. He practised first as a portrait painter in Bristol, but came to London in 1843, and contributed to the Academy and other exhibitions until 1862, when he joined the Old Water-Colour Society, becoming a full member in the following year. His best works were his drawings of animals, in which branch of art he was highly proficient. He published in 1849 *Studies of Cattle and Rustic Figures*. Willis died at Kensington, January 17, 1884.

THOMAS DANBY, the son of the well-known Irish artist of this name, was born, it is believed, at Bristol, and early distinguished himself as a landscape painter of great power and originality. Many years during his youth were spent on the Continent, whither he had gone with his father in 1829. In 1841 the family returned to London, and young Danby, though he at first painted in oil, afterwards made a name as a water-colour painter. In 1867 he became an associate and three years later a full member of the Old Water-Colour Society. His Welsh somewhat ideal landscapes, with their quiet lakes and mountain scenery, were his happiest themes. He died March 25, 1886.

Few artists of the modern school have more speedily established a reputation than RANDOLPH CALDECOTT, who was



born at Chester in 1846, and educated at King Henry VII.'s School in that city where he became head boy. He was at first employed as a bank clerk at Whitchurch, Salop. From thence he went to another bank at Manchester, and at that time he began to draw for a local periodical. He settled in London in 1872. He is said never to have had any art education, and his talents as a book-illustrator first became widely known when he published in 1875 his admirable drawings for Washington Irving's *Sketch Book*. A year or two later he at once gained the fancy of the public with his children's picture-books, *John Gilpin*, *The House that Jack Built*, &c. He also supplied many designs for the Christmas numbers of the *Graphic*, wherein his drawings of animals are inimitable. He exhibited but rarely at the public galleries, and devoted nearly all his time to book-illustration. He was however a member of the New Water-Colour Society. He was an expert modeller, and at the Royal Academy in 1876 he exhibited a bas-relief of a *Horse Fair in Brittany*. His hunting scenes in water-colours are admirably drawn, and he was also an excellent colourist. A small collection of his drawings has been secured for the Historical Collection at South Kensington. He struggled bravely throughout life with an affection of the heart which rendered movement, other than horse exercise, a matter of great difficulty to him. He died in Florida, whither he had gone to seek relief from his ailment, February 12, 1886, at the early age of forty.

PHILIP HENRY DELAMOTTE, a son of William Delamotte, mentioned in an earlier chapter, was the author of several excellent works on water-colour painting, and was for thirty-five years Professor of Drawing at King's College, London. He also taught drawing to the daughters of the Prince of

Wales. He was born at Sandhurst, April 17, 1821, and died at Bromley, Kent, February 24, 1889.

THOMAS MILES RICHARDSON was a son of the water-colour painter of the same name, whose memoir will be found on page 152. He was born in 1813, and came to London after painting for a while both in oil and water-colours in Newcastle, his birthplace. He was elected an associate of the Old Water-Colour Society in 1843 and a full member in 1851. He was a prolific contributor of landscape scenery to the Gallery, painted at home and on the Continent. This he treated in a bright and attractive style, with well-placed groups of figures and animals. He died, after being for some years in feeble health, on January 5, 1890.

WALTER GOODALL, born November 6th, 1830, studied at the Government School of Design and at the Royal Academy, and after exhibiting water-colour drawings at the Academy, he was in 1853 elected an associate and in 1861 a member of the Old Water-Colour Society. He painted scenes from rural life with much taste and his colouring was simple and effective. After being seized with paralysis about 1875 he had to give up painting almost entirely, and his death took place at Clapham, near Bedford, in 1889.

FREDERICK TAYLER, who was born at Barham Wood, near Elstree, on the 30th of April, 1804, was educated for his profession in Sass's Academy in Bloomsbury, became a student of the Royal Academy, subsequently proceeded to Paris to work under Horace Vernet, and went also to study in Rome. While in Paris he shared a studio with his friend and companion Bonington, which had belonged to Vernet. His first picture, exhibited at the Royal Academy in 1830—*The Band of the 2nd Life Guards*—was in oil, but in the

following year he became an associate of the Old Water-Colour Society, and in 1834 was elected a member. He was made President of the Society, in succession to Lewis, in 1858, and filled the office with distinction until 1871, when he resigned in favour of Sir John Gilbert, but still continued to paint with rare skill. After spending some time, as we have seen, in France and Italy, he went to Scotland, and produced some excellent pictures of Highland subjects. He was a good horseman and a keen sportsman, and depicted animal subjects with knowledge and enthusiasm. His dogs and horses were admirably drawn, and his work elicited high praise from Ruskin, who wrote in his *Modern Painters* :—"There are few drawings of the present day that involve greater sensation of power than those of Frederick Tayler. Every stroke tells, and the quantity of effect obtained is enormous in proportion to the apparent means." Though the context somewhat justifies these very laudatory remarks, there can be no doubt that this master of art criticism entertained a high opinion of Tayler's ability. We are fortunate in being able to represent him by one of the most vigorous of his studies of animals, *The Otter Hounds*, a group of four dogs, probably portraits. This fine work was presented by Mrs. Ellison to the Historical Collection at Kensington [No. 544]. The brush-work deserves to rank with that of Landseer, and the drawing is executed, mainly in transparent colour, with a power and directness which speak the hand of a true artist. Tayler delighted in hawking and hunting scenes, he clothed his figures in the gay and appropriate costumes of the past, and he was most happy in his landscape backgrounds. His colouring is delicate and pure, and he was able with apparently slight effort to give great breadth of effect. He was a valued member of the Etching Club, and he





OTTER HOUNDS. By FREDERICK TAYLER.

*In the South Kensington Museum.*





worked diligently as a book-illustrator. Many of his pictures have been engraved. Tayler died June 20, 1889, and was buried in Hampstead Cemetery. His collection of etchings and engravings, and also his remaining drawings and sketches were sold at Christie's in the following year.

PAUL JACOB NAFTEL, born in 1815, was a native of the Channel Islands, and did not come to this country to reside until 1870, previous to which time he had worked mainly as a teacher. He became an associate of the Old Water-Colour Society in 1850 and was elected a member in 1859. He was much employed in teaching, but found time also to send numerous drawings to the Exhibition. He delighted in the landscape scenery of the Channel Islands, and he was greatly addicted in his drawings to the use of body colour. His death took place at Strawberry Hill in September 1891. His only daughter, Miss MAUD NAFTEL, was also an associate of the Old Water-Colour Society.



## CHAPTER XVI.

*Collections of Water-Colour Drawings in England—The South Kensington Museum—Drawings by Constable and Mulready—The Sheepshanks Collection—The Ellison Bequest—The William Smith Bequest—The Historical Collection of Water-Colour Drawings—The Print Room of the British Museum—Water-Colour Drawings in the National Gallery—Turner's "Liber Studiorum"—Drawings by De Wint and Cattermole—The Gallery of British Art.*

It may be useful, before we bring this concise account of the art of water-colour painting to a close, to glance at the principal collections of drawings in this country available for public study, and to point out the nature of their contents, and the manner in which they have been brought together. We think that in this special branch of art we shall be justified in giving the first place to the collections at the South Kensington Museum.

The founder of this section of the Art Museum was Mr. John Sheepshanks, who in 1857 presented his magnificent gallery of pictures to the nation. A few drawings and sketches were included with the oil paintings, and certain of these studies are of peculiar interest to the art student,

because in many cases they indicate the steps by which the painter thought out his subject and combined the various incidents into a perfect whole. We have drawings of figures, blots of colour to show the masses of light and shade, studies of extremities, some of them carefully finished to serve the artist when painting at the easel, and minute drawings to show arrangements of drapery and other details. The collection of water-colour drawings by John Constable affords many examples of these artists' studies, some of them of the utmost value.

From the facility with which water-colours can be handled, artists have always shown a preference for this medium for their preliminary studies, and many of our most eminent oil painters made an invariable practice of beginning their more important works by a series of small sketches of this kind. The author's father, in his introductory notes to the *Catalogue of the Water-Colour Paintings*, says: "In view of the interest which thus attaches to such studies it is to be hoped that opportunities may hereafter occur of still further increasing in this direction the value of Mr. Sheepshanks' gift by obtaining as far as possible all the sketches and drawings for at least a few of the principal pictures comprised in this national collection."

Some such sketches were obtained from Mr. Mulready and others, and from time to time the collection was added to, but shortly after it was transferred to South Kensington it was decided to form an historical series of paintings in water-colours, to illustrate the progress of the art. That such should be the case was indeed Mr. Sheepshanks' expressed intention in presenting during his lifetime his pictures to the nation. His wish was that they should form the nucleus of a national collection of works both in oil and water-colours.

He did not desire that his pictures should in any way be kept apart, but that they should be merged into an "Historical Series of Pictures by British Artists."

The first important donation of water-colour drawings was the gift of Mrs. Ellison, of Sudbrooke Holme, in 1860, of fifty-one fine works. This collection was expressly stated to have been presented for public instruction and for the formation of the contemplated historical series, as also in order to comply with the wishes of her late husband, who was a well known connoisseur. At the death of Mrs. Ellison in May, 1873 the number was raised to 100 drawings by the selection of forty-nine additional works, all of them of the greatest value and importance. This series of drawings by Barret, Cattermole, De Wint, Duncan, Copley Fielding, Haghe, Hunt, Lewis, Mackenzie, Nash, Prout, Robson, Tayler, Topham, and others, was rich in those masters whose works occupied a prominent place in public estimation. They were without exception large and highly finished works, purchased in most cases from the artists, and thus presented an admirable illustration of the more recent practice of the art.

Following the acquisition of the first portion of Mrs. Ellison's drawings came the liberal offer in 1871, by the late Mr. William Smith, F.S.A., to allow a selection to be made from his collection of water-colour paintings of any works produced prior to 1806, as a gift towards the completion up to that date of the historical collection. In this way eighty-six rare and early drawings were added to the series, and by his will, dated July 23rd, 1872, a further number of works were received, raising the total donation to 222 drawings. Mr. Smith's death took place in 1876, and during the last few years of his life he rendered most valuable services in the arrangement and selection of the water-colour collections, his



knowledge of the works of the early masters being always available to the officers of the department. Among the most prominent of the artists whose works were represented in the "William Smith Gift and Bequest" were Atkinson, Callow, Chambers, Cleveley, Cotman, Cox, Cristall, Daniell, Dayes, Edridge, Copley Fielding, Francia, Girtin, Gresse, Grimm, Hearne, Hills, Holland, Malton, Marlow, Mortimer, Nicholson, S. Prout, Rooker, Rowlandson, Turner, J. Varley, Wheatley, and C. Wild. Coming at the time it did this collection was of the greatest possible service in securing a continuity of the series of drawings, and in enabling the visitor to obtain a correct impression of the art from its origin in this country down to the most recent times.

The Dixon bequest of water-colour drawings, to the number of 170, was specially made to the Bethnal Green Branch Museum, and it is not therefore included in the historical series. Mr. Dixon died on December 7th, 1885. The works were mostly of the more modern period, covered by the donations of Mrs. Ellison, but many fine drawings by artists not represented at South Kensington may be studied with advantage at the East London Museum.

On the death of Miss Isabel Constable in 1888 the Kensington Museum acquired no less than 403 sketches in water-colours, Indian ink, pencil, &c., by John Constable, R.A., her father. These are studies from nature, embracing a wide variety of subjects, and most interesting as showing the methods in which a most distinguished painter and one of the greatest masters of landscape in the English School was wont to prepare himself for his more important pictures by the careful observation of minute details, out of doors.

The latest and by no means the least valuable acquisition to this branch of the museum is a collection of fifty water-colour

drawings bequeathed by the late Sir Prescott G. Hewett, Bart., himself an amateur of no mean skill, and a great admirer of the art. At the time we write these works have not yet been publicly displayed at South Kensington.

We should not omit to mention that in the munificent bequest in 1868 by the Rev. Chauncy Hare Townshend of his library and art works there were many important English and foreign water-colour drawings. Some fine water-colours are comprised in the Jones collection, and the bequest of Mr. J. M. Parsons in 1870 contained forty-seven water-colour drawings, some of them by eminent artists.

The series of works, made up to a great extent of the foregoing benefactions has been from time to time supplemented by the judicious purchase of representative drawings, both of the earlier masters and also of contemporary artists, and the "Historical Collection" displayed in the three galleries of the South Kensington Museum furnishes the student with a comprehensive view of the art in all its different phases, from the tempera painting of Zuccarelli in the early part of the last century to a small but interesting selection of the works of the recently deceased Randolph Caldecott. The drawings are arranged grouped together under the names of the painters as far as possible in strict historical sequence, and seen in this way it is easy to trace the development of this branch of art from its origin in the early tinted works of the topographers down to the richly-coloured drawings of the present day. There is perhaps a certain want of scale and proportion in the representation, due in some degree to the manner in which the collection has been brought together, but this is an evil which time will dispel, as the superabundant drawings are being gradually handed over to the section of the museum entrusted with the circulation of art works to the provincial

galleries, and the gaps are being steadily filled by means of purchases or donations.

Second only in importance to the collections we have just described is the department of drawings and sketches attached to the Print Room of the British Museum. The foundation of that collection is due to the successive bequests of Sir Hans Sloane, the Rev. C. M. Cracherode, and Mr. Payne Knight, and the gift of Mr. W. Fawkener. Among the donations of more recent date are the invaluable drawings of David Cox, Müller, and Turner, presented by Mr. John Henderson, the large series of works by her father, John Constable, R.A., bequeathed by Miss Isabel Constable, and benefactions by Miss Moore, Mrs. Roget, Mr. S. Calvert, and others.

In Mr. Sidney Colvin's preface to the recently issued *Guide to the Exhibition of Drawings and Sketches* it is pointed out that—"In developing and maintaining the collection by purchase, the principle adopted has been to make it as complete for purposes of historical study as means and opportunities allowed. With that view there have been added from time to time specimens by the chief masters of the Continental Schools at all periods of their history, and particularly by every hand of note in the British School; so that no name mentioned in the annals of our native art, or at any rate as few as possible, may remain unillustrated. As a general rule these specimens are in the form of direct studies from, nature, or first sketches for compositions in which the artist's individuality often most intimately reveals itself, rather than in that of finished works; but this rule is subject to exceptions, especially in the cases of British water colour painters."

The catalogue of the collection is in manuscript, and includes all the engravings, prints, and drawings of the English School,



so that the student of water-colour art has to select the names of masters dispersed through many folio volumes, no special classification of water-colour drawings having as yet been attempted.

The water-colour drawings belonging to the Print Room of the British Museum are contained in large book boxes arranged round the upper part of the gallery. The boxes are placed in a horizontal position, and as a rule contain from fifteen to twenty-five drawings, mounted on cardboard and carefully named and labelled. They are thus preserved from all dangers of fading and are very accessible for purposes of study, though they cannot be seen by the public so readily as they would be if framed and arranged on the walls of a picture gallery. This is to some extent atoned for by the display of a small selection of the works in the so-called "Print and Drawing Gallery." Here a representative series of works have been placed behind glass in wall and desk cases, giving an *aperçu* of the entire subject "from the period of the revival of the art of painting in Europe, *i.e.*, about 1400 A.D. until our own day, the art of living artists being excluded." A considerable section of the works here shown belong to continental schools, or to a period prior to that of which we have undertaken to treat, but the student having in his hand the excellent *Guide*, to which we have already referred, will here find a most valuable illustration of the art, conveniently displayed for the purpose of reference and study. More especially is the art of the end of the last century to be here seen to advantage in the works of Flaxman, Stothard, Downman, Ibbetson, Rowlandson, Morland, James Ward, Chinnery, Hearne, and Edridge. Passing on to the modern period we find a comprehensive series of sketches by P. S. Munn, Constable, Reynolds, De Wint, Prout, Cox, J. F. Lewis, Calvert, and others; the group of book illus-

trators—H. K. Browne, Doyle, Leech, and Caldecott—being here well represented.

Though water-colour drawings have not been made a special feature at the National Gallery, the mere fact of the possession of the grand series of sketches bequeathed by Turner will render this collection most attractive to the student of this branch of art. We wish we were able to state that the Turner drawings were well seen and well lighted in the galleries at Trafalgar Square, but it is only on a fine bright day that they can be properly studied in the four small rooms devoted to them in the eastern basement—we beg pardon, “ground-floor rooms.” Foremost in importance among these works are the fifty-one drawings in sepia for the *Liber Studiorum*. This work, as is well known, was undertaken by Turner to emulate Claude’s *Liber Veritatis*. The drawings here shown were afterwards outlined on soft plates and aqua-tinted, many of them by Turner himself, and were published in numbers from the year 1807 until 1819. With these works are exhibited a number of early sketches, arranged as far as practicable in chronological order and classified under three periods. More than 200 sketches are here shown, ranging from finished drawings to the merest pencil outlines, some of them on both sides of the paper.

In the rooms on the western side of the building are the twenty-three drawings by De Wint and ten by Cattermole, bequeathed by the late Mr. John Henderson, and with them is placed the fine drawing by Louis Haghe, the *Council of War at Courtray*, the only water-colour, we believe, in the Vernon Collection. The De Wint drawings are for the most part sketches, but three or four of them are highly finished works, notably the *Bray on the Thames*, for which also the first sketch is here preserved, the *Bridge over the*

*Wytham*, and *Lincoln Cathedral*. In a second room are some studies by Gainsborough, Cattermole, Stothard, and others, and a few drawings recently presented by Miss Gordon.

This completes the record of our national treasures of this art, so peculiar to our own country, but even while we write there are rumours of yet another Gallery of British Art; a sort of Luxembourg Palace, in which are to be brought together under one roof the collections now dispersed over so wide an area.

The plan has on the face of it many advantages and much to commend it, but it is we fear not likely to see fruition. Some of the collections would not be parted with to any foreign body, however constituted, without a struggle, and some of the works of art cannot be dissociated from their present habitat without doing violence to the express directions of generous donors. If Parliament were willing to interfere and to set aside the wishes of a Sheepshanks or a Townshend, it would not be likely to produce a good effect in the minds of other possible donors of art treasures, and in our opinion it is better to let well alone and to leave matters as they are. Still we hope that before long steps may be taken to strengthen and improve the representation of British art in our national collections. Much has been done in the past by private liberality, but much remains to be done by the State if the fine arts of this country are to be adequately represented. Other nations have shown us what is possible, and wealthy England ought not to be worse off in this respect than are her neighbours. It must be remembered that each year of delay means increased difficulty and increased cost in obtaining fine examples of the art of the masters of our earlier School. Let us hope that ere the present century comes to an end the works of English painters may be fairly studied in a truly "National Gallery," specially set apart for the purpose.



## CHAPTER XVII.

*Materials used by Water-Colour Artists—Permanence of Water-Colour Drawings—Experiments made—Reports from a Committee of Experts—The Stability of Single Colours and Mixed Colours—General Conclusion.*

HAVING in the foregoing account of the rise and progress of water-colour painting attempted to describe the development of the art, and to give a few particulars concerning the lives of some of its chief exponents in this country, we propose in this final chapter to glance at the materials used by artists in the past, and to discuss very briefly the vexed question of the permanence of water-colour drawings, a matter of vast importance to all who are interested in this branch of painting.

The artist's palette in the time of Hilliard was an extremely limited one, and consisted of certain pigments, which Salmon, in his *Polygraphice*, writing, it is true, much later—sums up as seven in number, "white, black, red, green, yellow, blue, and brown," but he proceeds to show many varieties of each colour. Thus he tells us the chief whites are "spodium, ceruse, white lead, Spanish white, egg-shells burnt"; in blacks he distinguishes "hartshorn burnt, ivory burnt, cherrystones

burnt, lamp-black, charcoal, sea-coal, verditer burnt, mummy burnt"; he enumerates eight reds, six greens, eight yellows, four blues, viz. "ultramarine, indico, smalt, and blue bice," and six browns. Salmon points out, however, that "vermillion, verdigriese, orpiment, and some others are too coarse and gritty to be used in water-colours unless they be purified and prepared, and turnsole, litmose blue, roset, brasil, logwood, and saffron are more fit for washing prints than curious limning." Salmon wrote about the close of the seventeenth century, and his directions for limning and painting are very precise. It is clear that at that date the painter had to rely upon the home preparation of all his colours, and if he followed the instructions given in the *Polygraphice*, in the eighteenth chapter of the second book, for each of them, he must have spent a great part of his time in the work. Here, for instance, is the mode of preparing "blue bice: grind it with clean water as small as you can, then put it into a shell, and wash it thus: put as much water as will fill up the vessel or shell, and stir it well, let it stand an hour, and the filth and dirty water cast away; then put in more clean water; do thus four or five times. At last put in gum-arabick water, somewhat weak, that the bice may fall to the bottom; pour off the gum-water and put more to it; wash it again, dry it, and mix it with weak gum-water (if you would have it rise of the same colour), but with a stiff water of gum-lake if you would have it a most perfect blue; if a light blue, grind it with a little ceruse; but if a most deep blue, add water of litmose."

In the third book of this curious treatise are very minute directions for "washing landskips," and concerning the necessary colours for the work.

Thus we are told : “ For the *saddest hills* use umber burnt ; for the *lightest places* put yellow to the burnt umber ; for *other hills* lay copper green, thickened on the fire or in the sun. For the next *hills farther off* mix yellow berries with copper green : let the fourth part be done with green verditure ; and the *furthest and faintest places* with blew bice, or blew verditure mingled with white, and shadowed with blew verditure in the shadows indifferent thick.” Similar rules follow for highways, rocks, water, buildings, &c.

In the *Art of Drawing and Painting in Water-Colours*, published in 1770, the writer still keeps to the traditional seven colours, and names them as “ white, yellow, orange, red, purple, blue, and black ” ; he also gives rules for their preparation, almost as cumbrous as those of Salmon ; but it has been pointed out that in 1776, Mat Darley, the well-known engraver and print-seller, included in his advertisements, “ Transparent colours for staining drawings.” This is, we think, the origin of the artists’ colourman’s trade. A few years later, the Messrs. Reeves took in hand the preparation of colours in cakes for artists’ use, and in 1781 the greater silver palette of the Society of Arts was awarded to Messrs. Thomas and William Reeves for their “ improved water-colours.” These early cake colours were very hard and difficult to rub, but the French manufacturers soon found that by grinding up the colours with honey, a soft pigment could be produced, which they termed “ *couleur de miel*,” and which could be preserved in this condition for a lengthened period, and thus arose the so-called “ moist colours ” of our English makers. We believe that the Messrs. Roberson, of Long Acre, were the first to introduce these colours, but for many years the cake colours of Messrs. Reeves held their



own, and were used by the whole fraternity of artists in this country.

About 1832, Messrs. Winsor and Newton employed metal tubes for the moist colours, similar to those used for oil paints, and numerous improvements in the preparation and manufacture of colours took place. Many artists introduced special tints, and as new colouring matters were discovered the range of the palette was greatly extended. In some recent experiments, noted in the *Report on the Action of Light on Water-Colours*, thirty-nine separate pigments are enumerated, and by the mixture of these to produce secondary tints an almost infinite gradation can be secured. The mixture with sugar and honey gave rise to certain inconveniences, especially for sketching out of doors from Nature, as it exposed the artist and his work to the attention of flies,<sup>1</sup> and the adoption of this vehicle, and even the employment of gum for consolidating the cakes, rendered the painting liable to suffer from damp and mould. In recent times the use of glycerine in place of sugar has, we believe, rendered the colours free from this danger.

In the early days of the art the only paper obtainable was of very inferior quality and in small sheets. For large and important works it was therefore necessary to join several sheets together, and this led to the need of unsightly seams. Most of the paper was of the quality known as "wire-laid," prepared for writing in ink, and folded into quires, and here again the mark of the fold was often a cause of disfigurement to the drawing, as it caused the colour to soak in more abundantly, and thus produced a dark stain. Girtin, as we have

<sup>1</sup> To guard against this the author of *Art's Companion*, published in 1749, advocated the use of coloquintida.

seen, used this kind of paper, and Turner also employed a somewhat similar paper in his earlier work. Subsequently a common white cartridge paper was prepared for artists' use, and was largely employed; but the size on this description of paper yielded to the washing process advocated by Paul Sandby, and the surface was speedily destroyed. Early in the present century very considerable improvements in the manufacture of paper were introduced by Messrs. Creswick, Messrs. Whatman, and other makers, and a hand-made "vellum paper," with a good rough surface and abundance of size, capable of being supplied in large sheets, furnished the artist with a reliable material on which to work, and did excellent service to the progress of the art. This paper would "take the colour" well as it flowed from the brush, and retain it until it dried with lustre and sharpness at the edges of the wash. There was none of the absorbency, due to a deficiency of size, inherent in the earlier descriptions of paper, and the artist could lay in his skies with bold washes and work with a freedom impossible in the case of cartridge paper. Messrs. Creswick moreover produced sheets of uniformly toned paper, and papers in various qualities and textures to suit the requirements of the profession. The earlier papers suffered much from defects in the rags and other substances employed in their manufacture; spots of iron-mould gave rise to ugly stains and blotches, some of which did not become manifest until the work was completed, and the artist was, so to speak, at the mercy of the paper-maker. So much was this the case, that Ruskin, in one of his Manchester lectures, advocated that the Government should undertake the manufacture of a perfectly pure paper made from linen rags of the highest possible quality, and should stamp each sheet so made.

Harding had a certain description of hard-grained cartridge paper specially made for him by Messrs. Whatman, and this was marked with his initials J. D. H., impressed at one corner in cursive handwriting, but generally the water-mark of one of the makers we have named is regarded as a sufficient proof of excellence.

The beautiful art of the water-colour painter is thus, as we have seen, liable to many risks from defective pigments and imperfectly made paper, though in both respects the materials have in recent times been vastly improved; but within the past few years grave doubts have been publicly expressed concerning the durability of water-colour paintings, and to allay public apprehension, as also to elicit the best scientific evidence upon this question, the Lords of the Committee of Council on Education, in April, 1886, requested Dr. Russell, F.R.S., and Captain Abney, R.E., F.R.S., to carry out an exhaustive series of experiments on the action of light on water-colour drawings. Shortly afterwards a resolution of the Royal Society of Painters in Water-Colours was received, urging "the desirability in the interests of water-colour painters of the appointment of a water-colour painter in association with Dr. Russell and Captain Abney in the work of investigating the effects of light of various kinds upon water-colour pigments." On receipt of this memorial, a committee of artists was appointed to act with these gentlemen, which committee consisted of Sir F. Leighton, Bart., P.R.A., Mr. L. Alma Tadema, R.A., Mr. Armstrong, Mr. Sidney Colvin, Mr. Frank Dillon, Mr. Carl Haag, Sir James D. Linton, Mr. E. J. Poynter, R.A., and Mr. Henry Wallis. These gentlemen held four meetings previous to the issue of the first Report in June, 1888.



This first Report deals with the physical effects of light on water-colour paintings, the investigation of the nature of the chemical changes involved being deferred to a second Report. The Blue-book is divided into three sections. Part I., introductory, deals with the optical properties of pigments and the different characters of light to which they may be exposed. The quality and character of the light in a picture gallery is discussed, and compared with the light from a clouded sky and with direct sunlight. It is pointed out that pictures are as a rule protected from direct sunlight but the greater part of the light which enters a room is reflected sunlight from the clouds. Of course a considerable proportion of the illumination of a gallery is due to the sky and this light is bluer than reflected or diffused sunlight. In top-lighted galleries more of this blue light reaches the pictures than in side-lighted apartments. The artificial illumination may consist either of gaslight or electric-lighting (arc or incandescent). The character and effect of each variety of light had to be carefully ascertained. As the result of photometric experiments, the nature of which is fully described, the Reporters tell us that "when the sun was shining for 500 hours the pigments (used as tests) received blue light equal to 1,875 hours of that of a blue sky fully illuminated when the sun shone on them. Besides this, the pigments received 200 hours of blue sky towards sunset when the colours were in the shade which may be taken as about equal to 50 hours of average sky-light illumination" . . . Making certain deductions for degraded sunlight and adding for the hours of light when the sun was not shining, it is estimated that "the pigments received a total illumination equivalent to 2,225 hours of average blue sky, which is made up of the 1,875 hours, the 50 hours and the 300 hours." The experiments were carried on

until the pigments tested had received the equivalent of 10,800 hours of the blue sky-light. Measurements were then undertaken to estimate what amount of this blue sky-light would have penetrated to pictures hanging on the walls of a top-lighted gallery, and it was decided that by "the exposure of a picture inside the gallery," it would receive "about  $\frac{1}{130}$  of that given to the pigments during the same time." But after making allowance for diminished light in the autumn and winter (the experiments took place from May to August), it is estimated that "it would have taken 100 years in the gallery in question to have arrived at the same degree of fading as that to which the pigments had arrived up to August, 1886." Further in order to secure the same bleaching effects as were obtained in the whole period of these colour tests, it would be necessary to expose the pigments for 480 years in the South Kensington galleries. To obtain corresponding effects from gaslight they must have been exposed continuously for 9,600 years.

The Second Part contains the description and results of experiments with various colours. For this purpose the moist colours of one firm were employed; the colours were used singly and as a mixture of two or more colours. The paper used was that of Whatman. The colours were applied in superimposed washes, eight in number, giving a scale of shades from 1 to 8. The test slips were eight inches long and two inches wide, and were introduced into glass tubes open at each end. Two strips cut from the same sheet were introduced into each tube, the lower one being protected from the light by a piece of American cloth tightly bound round the tube. The exposure lasted from August 14, 1886, to March, 1888. Certain colours vanished completely, such as carmine, crimson

lake, and scarlet lake ; others faded or changed. The following table shows approximately the order of instability of the single colours :—

Carmine.	Cadmium Yellow.	Yellow Ochre.
Crimson Lake.	Leitche's Blue.	Indian Red.
Purple Madder.	Violet Carmine.	Venetian Red.
Scarlet Lake.	Purple Carmine.	Burnt Sienna.
Payne's Grey.	Sepia.	Chrome Yellow.
Naples Yellow.	Aureolin.	Lemon Yellow.
Olive Green.	Rose Madder.	Raw Sienna.
Indigo.	Permanent Blue.	Terra Verte.
Brown Madder.	Antwerp Blue.	Chromium Oxide.
Gamboge.	Madder Lake.	Prussian Blue.
Vandyke Brown.	Vermilion.	Cobalt.
Brown Pink.	Emerald Green.	French Blue.
Indian Yellow.	Burnt Umber.	Ultramarine Ash.

The thirteen colours in the third column showed no change. In addition to the single colours 34 sets of mixtures were tested, and of these only three remained from first to last unchanged, although six of the mixtures which contained Prussian blue regained their original colours on being placed in the dark for six weeks.

Similar experiments, the results of which are given, were conducted with slips in absolutely dry air-tight tubes, in tubes filled with moist air, and in an atmosphere of moist hydrogen gas. Investigations were also carried out with the colours *in vacuo* ; in this latter case nearly all the colours remained unchanged. Experiments were further made on the effect of the electric arc light and on the action of heat ; also concerning the results of exposure to the products of combustion, at a temperature of 82° Fahr. Mixtures with Chinese white were likewise tested in various ways, and certain colours were exposed to the effects of light passing through red, green, and blue glasses. A few selected colours were also mixed with



oxgall to ascertain its effect, but in no case did it appear to have any any injurious action. The colours were also submitted to the action of the ordinary diffused light of a dwelling-room, when the fading action was of course much less apparent.

In their general conclusions the authors of the Report state that mineral colours are far more stable than vegetable colours, and that the presence of moisture and oxygen is in most cases essential for a change to be effected. "It may be said that every pigment is permanent when exposed to light *in vacuo*, and this indicates the direction in which experiments should be made for the preservation of water-colour drawings." It is pointed out that "the effect of light on a mixture of colours which have no direct chemical action on one another is that the unstable colour disappears and leaves the stable colour unaltered appreciably."

The authors state that since it is the blue light which causes the fading, it might be thought that for the glazing of skylights a glass of a slightly yellow tint should be adopted, but it is pointed out that in ordinary diffused sunlight this would entail an alteration in the brilliancy of the blues in a picture and a change in their tone.

The Third Part of the Report treats of the measurement of the intensity of light reflected from pigments—a subject of incidental importance in these investigations—and it contains several other appendices, and graphic diagrams.

The results of the inquiry may be regarded as, upon the whole, reassuring and satisfactory to the admirers of the art of the water-colour painter. If ordinary precautions are taken to protect the drawings from direct sunlight, they are at any rate quite as permanent as the works of the oil-painter, and they

are in truth exposed to fewer risks than his from treacherous vehicles or defective varnishes. Rejecting a few colours which have long been known to be unstable, and restricting himself to those whose permanence has stood the test of time, the water-colour painter can produce works which will endure for ages to delight the future art lover and bear evidence of his skill as an artist.

Having thus very briefly traced the history of the rise and progress of water-colour painting in this country, and having brought before our readers a few brief details of the lives of some of the principal artists who have practised it; and having further attempted to show the changes which have from time to time occurred in the methods of working, we may conclude with the hope that the success of our English artists in the past may induce many generations of painters in the future to emulate their example and to enrich our collections with specimens of this beautiful art.





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